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THE ORGAN STUDENT.

Twelve Short and Easy Pieces

FOR THE

ORGAN

INTENDED AS FIRST LESSONS FOR THE

Obligato Pedal

BY

HENRY SMART.

PRICE 5/-

London,

BOOSEY & Co. 295, REGENT STREET W

Just Published

HENRY SMART'S 50 PRELUDES & INTERLUDES FOR THE ORGAN ... 2/6

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PREFACE.

ALL young students of the instrument soon discover that the acquirement of the Obligato Pedal is the chief characteristic difficulty of the organ. This difficulty does not consist, as is generally supposed, in the mere playing of passages with the feet; since a very moderate amount of practice will soon convince the student that even rapid and intricate successions of notes may be thus played (so long as the feet are alone employed) with ease and certainty. The real difficulty lies in the fact that this use of the feet must always be accompanied in organ music with a different and often opposed motion of the hands. The numerous complexities thus arising are often puzzling enough to make the young pupil regard the organ works of the great classic writers as nearly impracticable, and so to content themselves with poor and feeble arrangements, specially made easy to attract them. But, while the obligato pedal is confessedly a difficulty, it is certainly a necessity if the organ is to be played as it only should be. Without it, the instrument becomes uncharacterized at once; since it alone can render practicable those dispersions of harmony, those contrasts of tone, and that flow and intertwinement of parts which form the peculiar prerogative of the organ, and have long since conferred on it its regal title. Somewhat to smooth this difficulty in the student's path by enforcing the use of the obligato pedal, at no oppressive cost of labour, is the object of this little book. That something of the kind was necessary, as a small training towards the immortal compositions that have been written for the organ, my own experience has shown me; but as I have never met with precisely the thing needed, I have here endeavoured to supply it.

In practising the contents of this little book (and, of course, I am writing only for beginners), I recommend that at first a very slow time should be adopted, and continued until a perfectly regular movement of hands and feet be

accomplished. At first, the pupil may experience considerable trouble in compelling his left hand to maintain its own path, especially when its motion is not exactly parallel to that of the feet. For instance it is much more difficult to play the scale of E major with the left hand and feet in tenths than in octaves, simply because, in the former case, the sharps do not occur in the two parts simultaneously. Wherever this species of awkwardness is much experienced, I recommend that the left hand and feet be sufficiently practised together before the right hand be added to them. As these pieces are intended almost solely for practice, I have not thought it necessary to encumber them with any directions about the use of stops, etc. Thus, as exercises, they are available for the pedal pianoforte or harmonium as well as the organ. Further than this—except that all the pieces *can* be played on a single manual, although two of them (the "Song for Soprano" and the "Song for Tenor,") will only yield their proper effect when their melodies are brought out by some quality of tone distinct from the accompaniment; and that the pieces are not placed in any precise order of difficulty—no other remark seems necessary.

To those who may adopt this little book for practice, I know its contents will prove useful, and, I trust, not so disagreeable as to weary the student's patience.

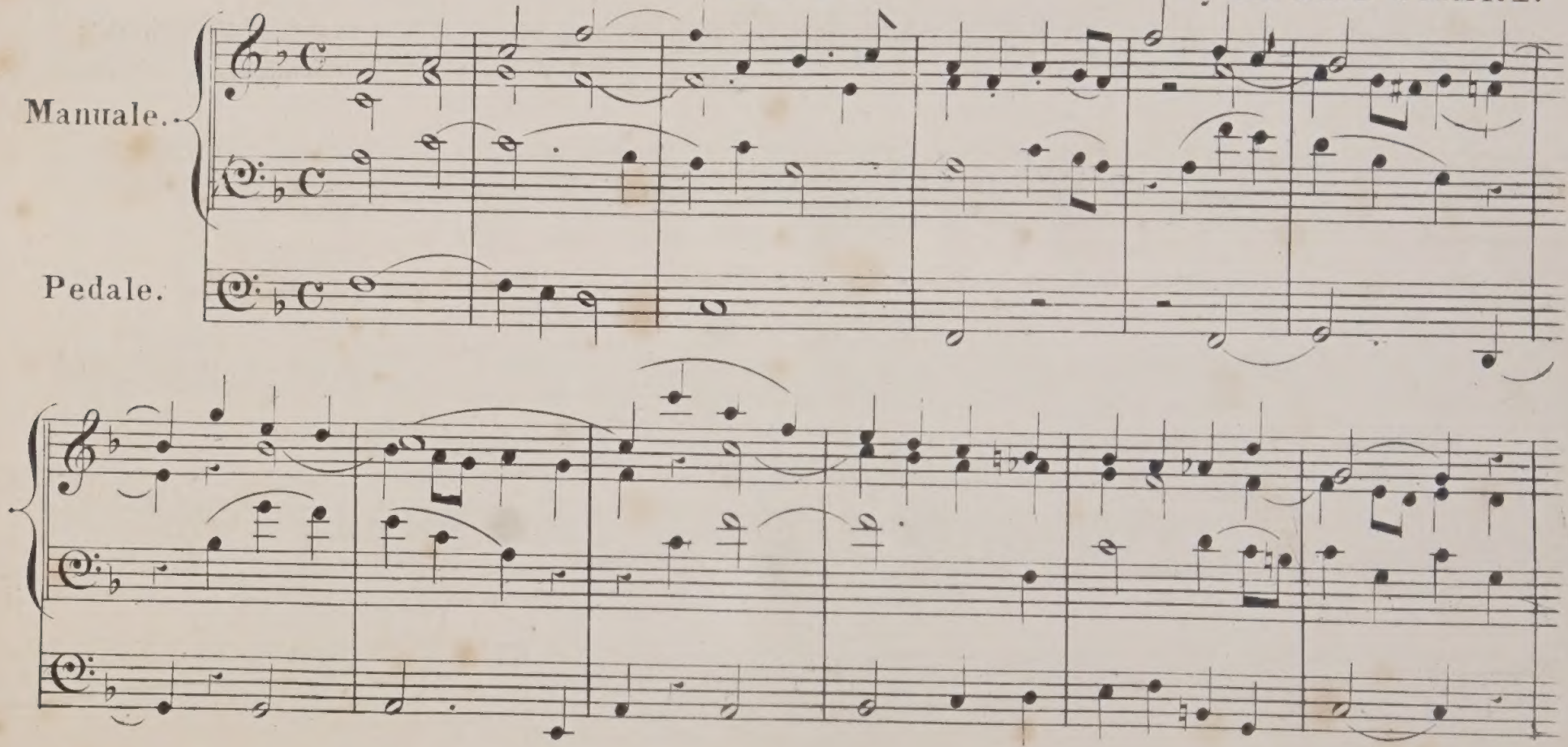
HENRY SMART

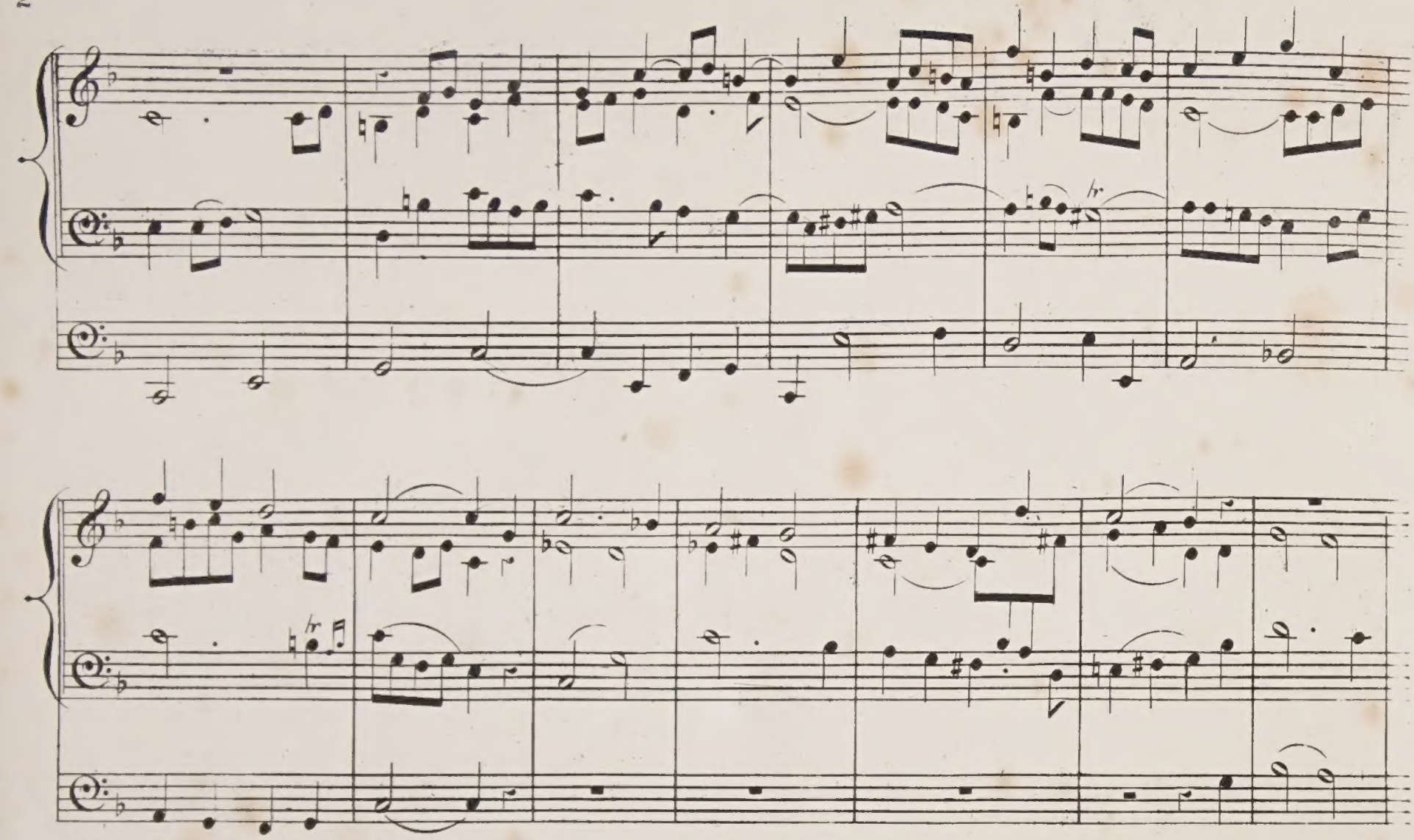
THE ORGAN STUDENT

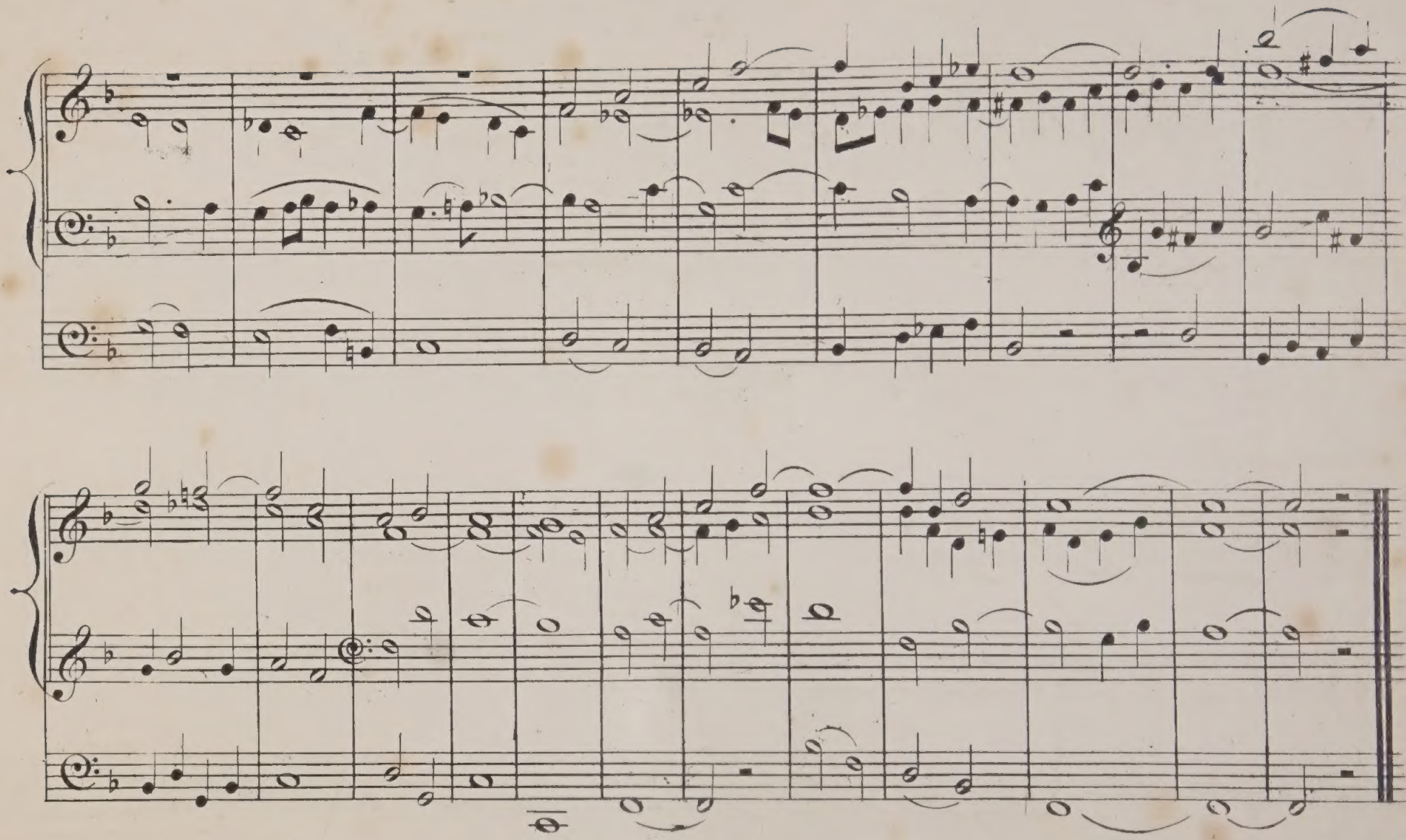
TWELVE SHORT AND EASY PIECES

intended as first lessons on the Obligato Pedal.

Con moto. **No 1.** by HENRY SMART.

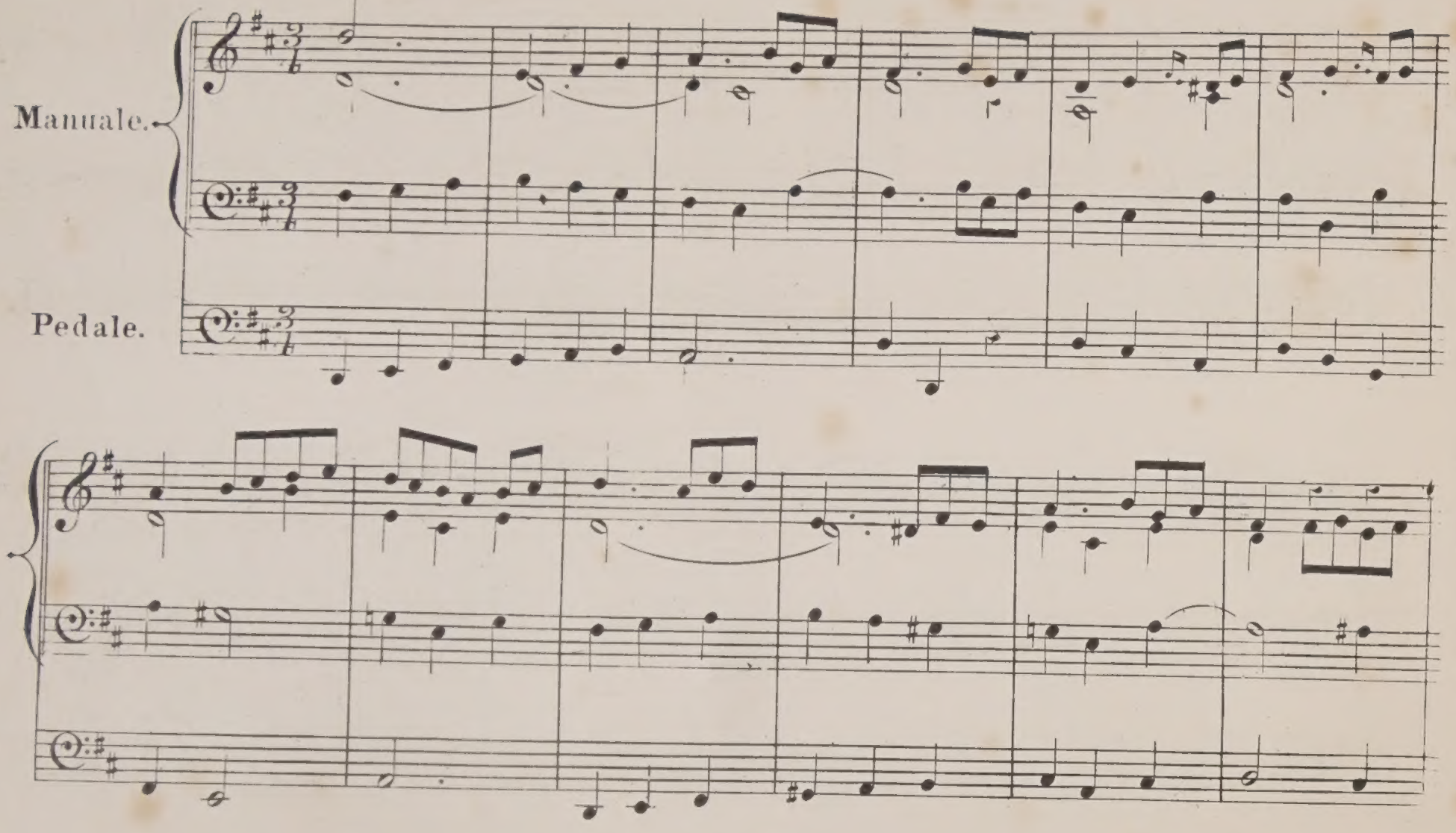


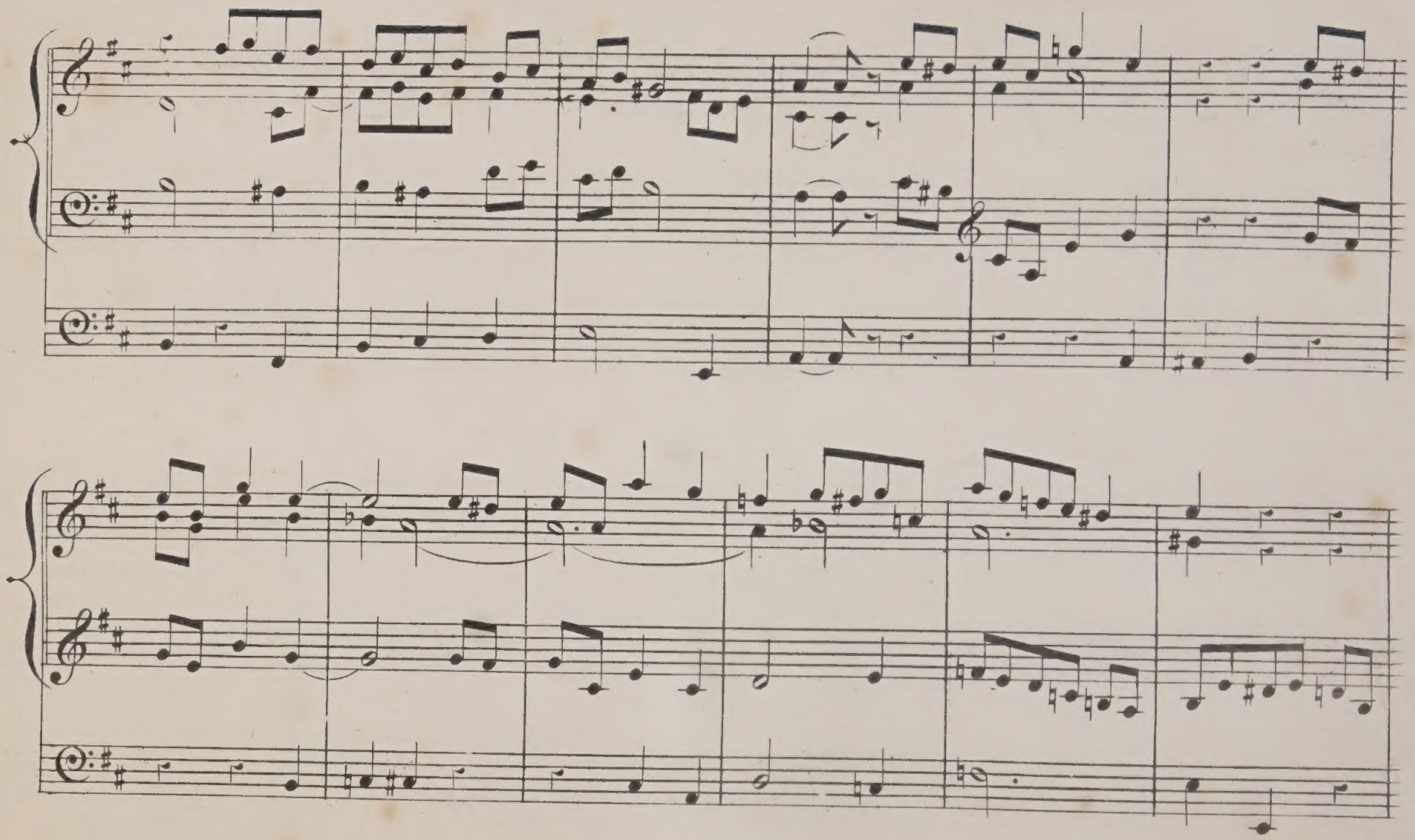


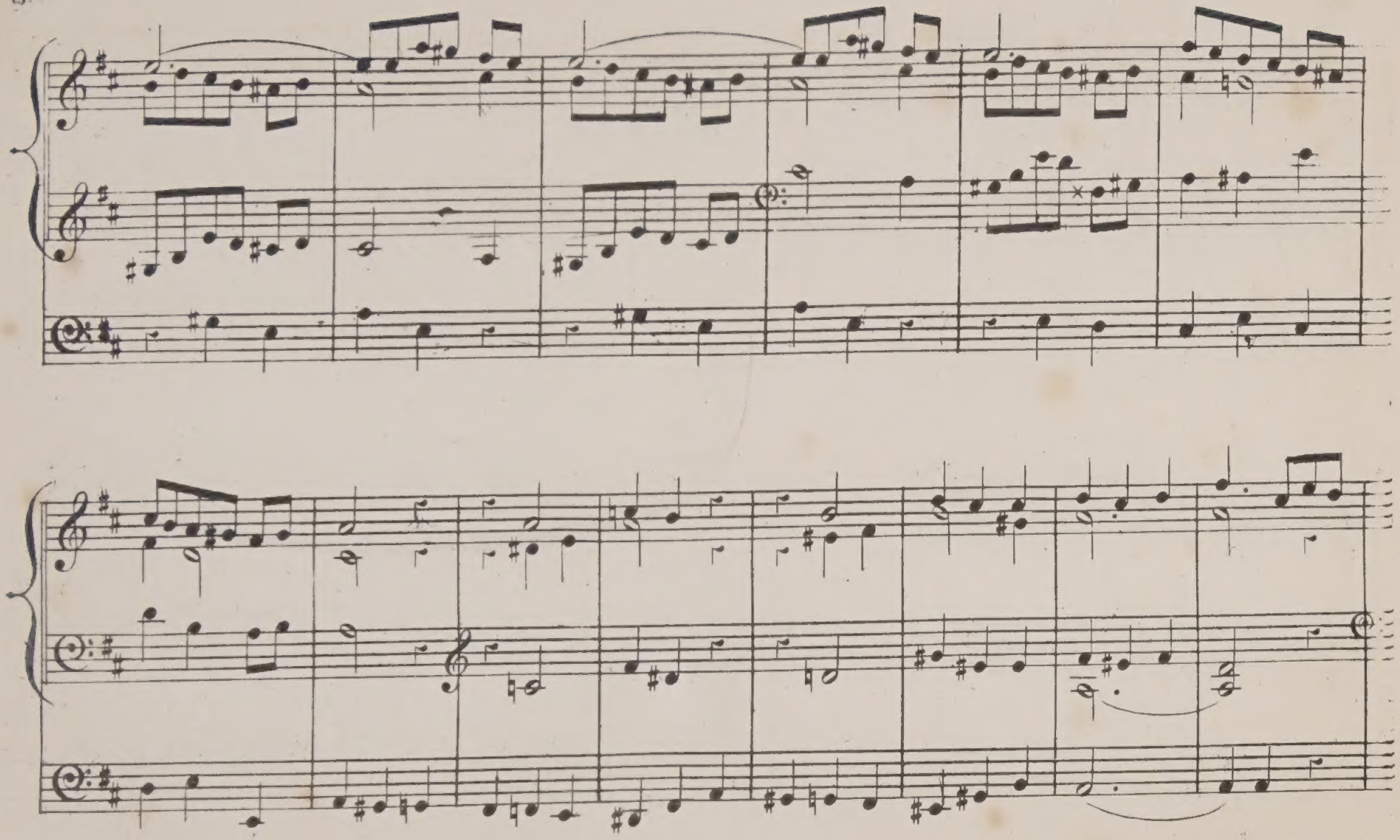


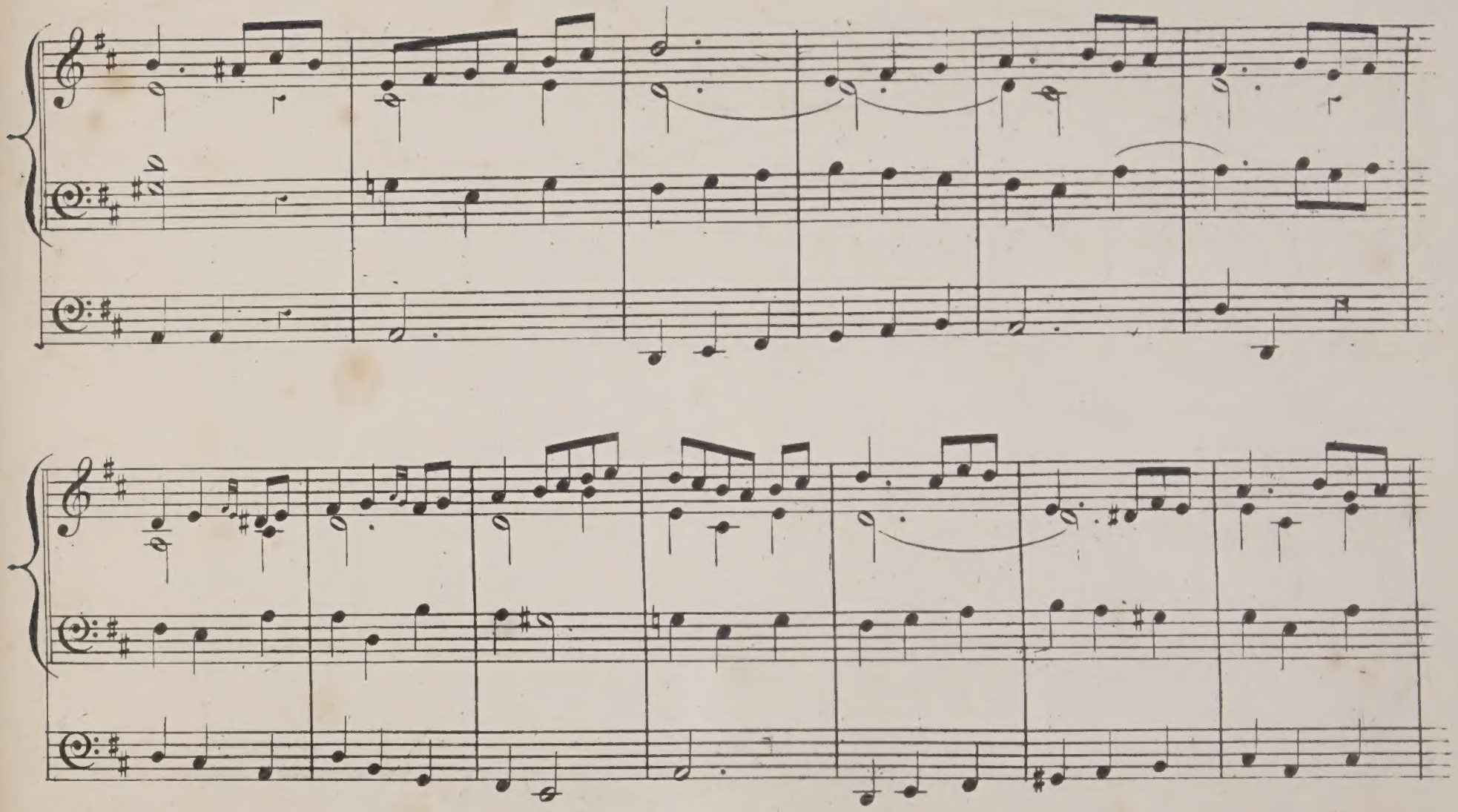
Andante moderato.

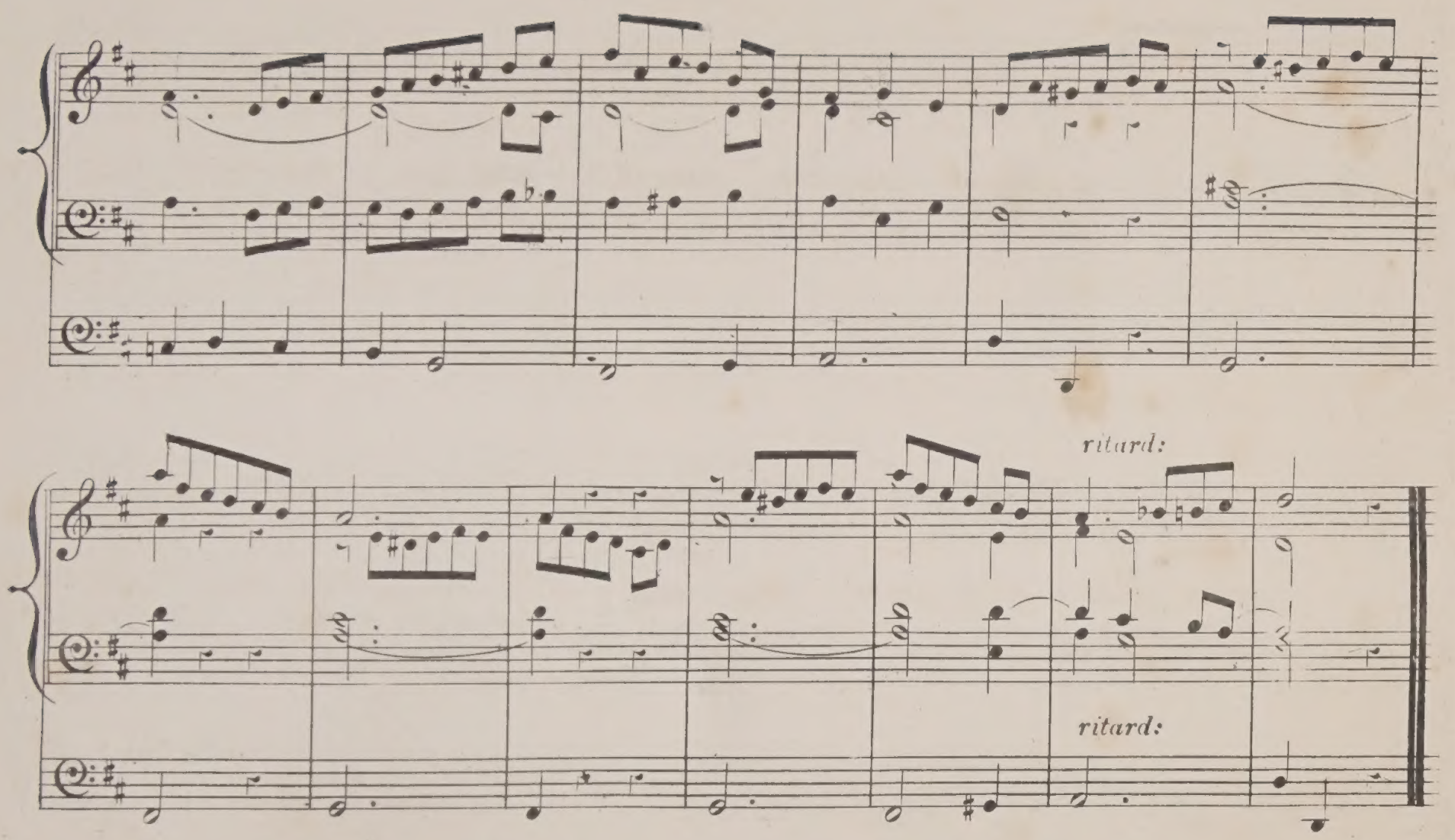
N°. 2.







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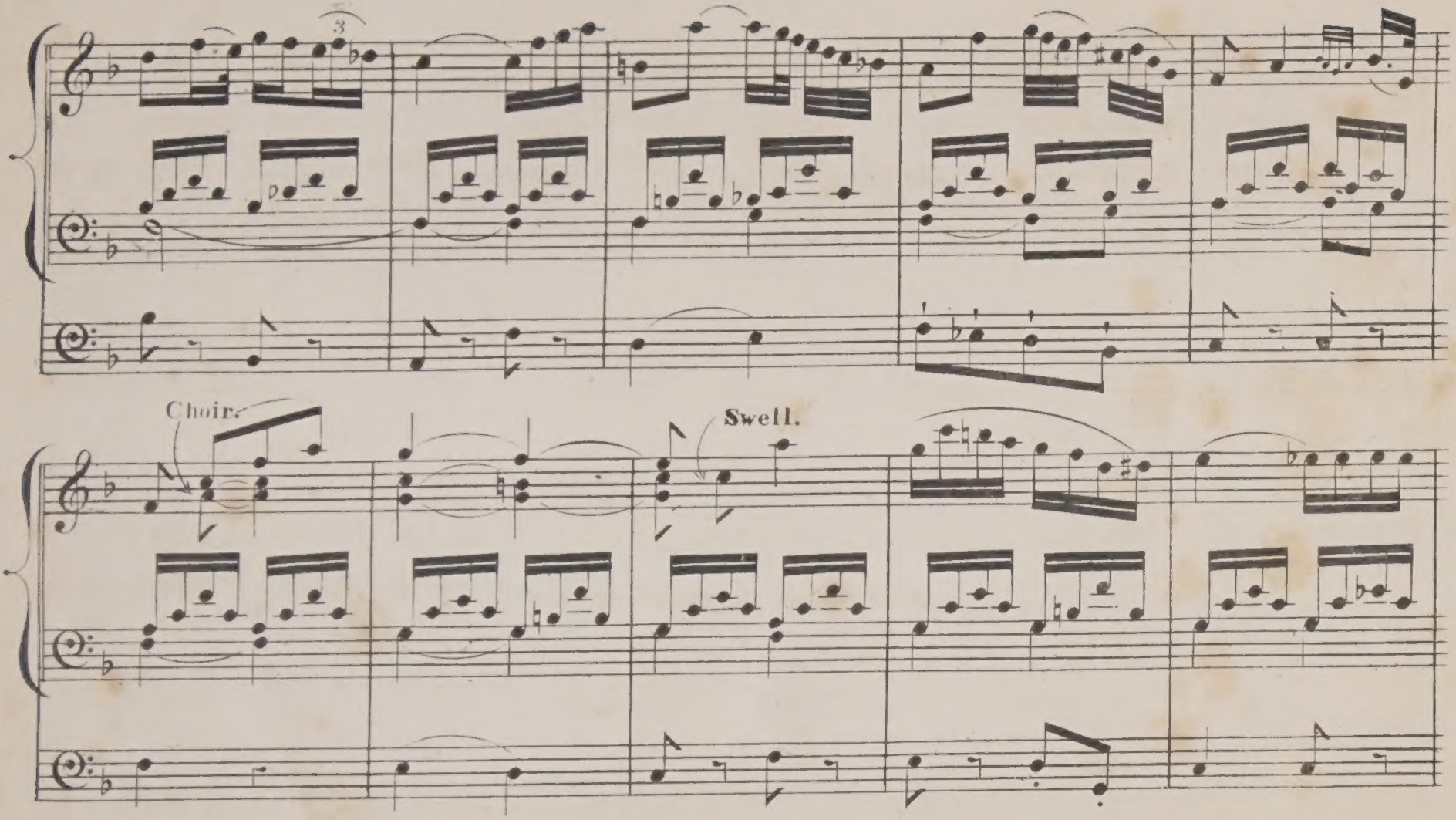
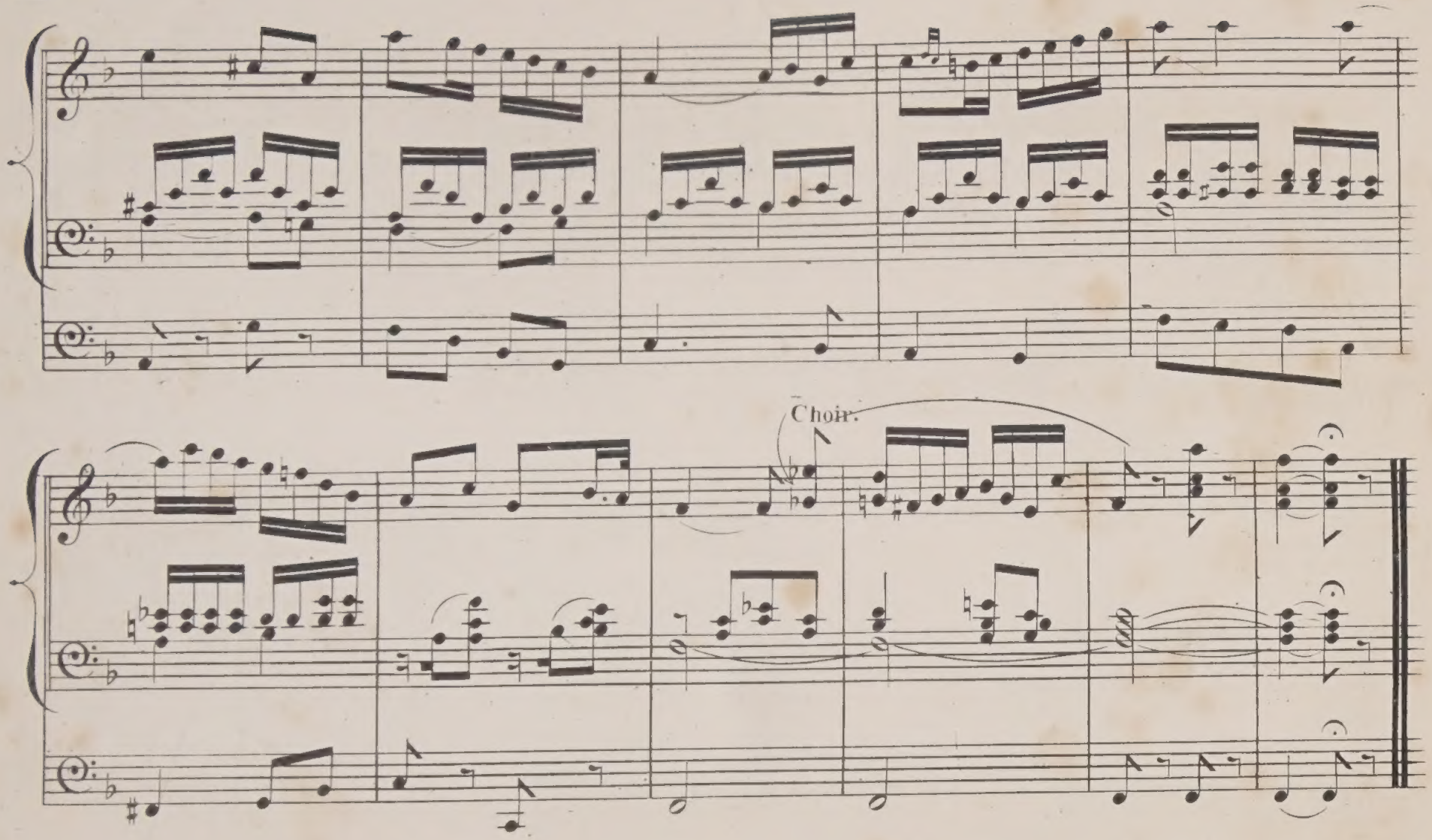
Andante.


3
Choir.
Swell.

tr


Choir.

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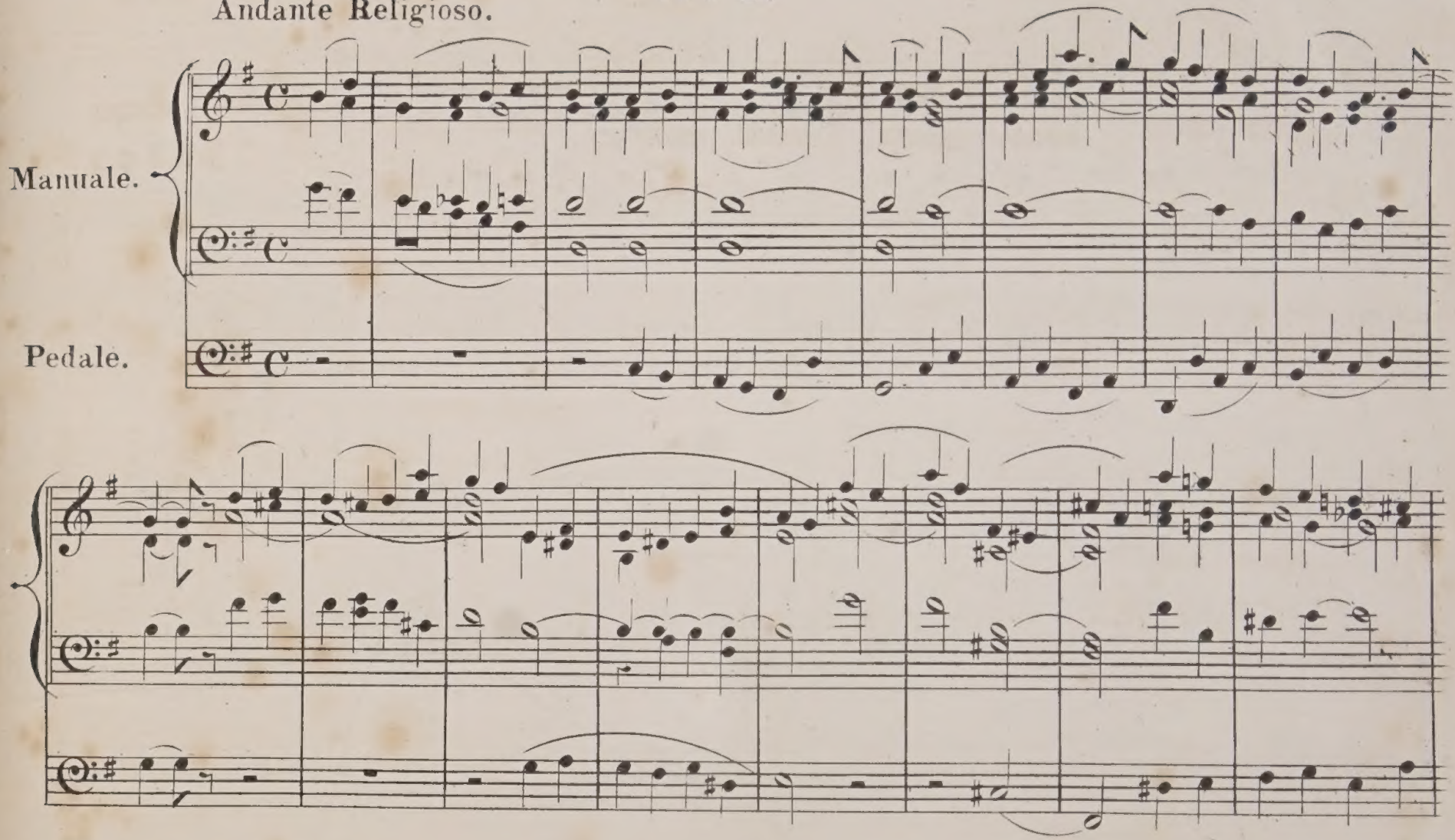
Andante Religioso.



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Con moto.

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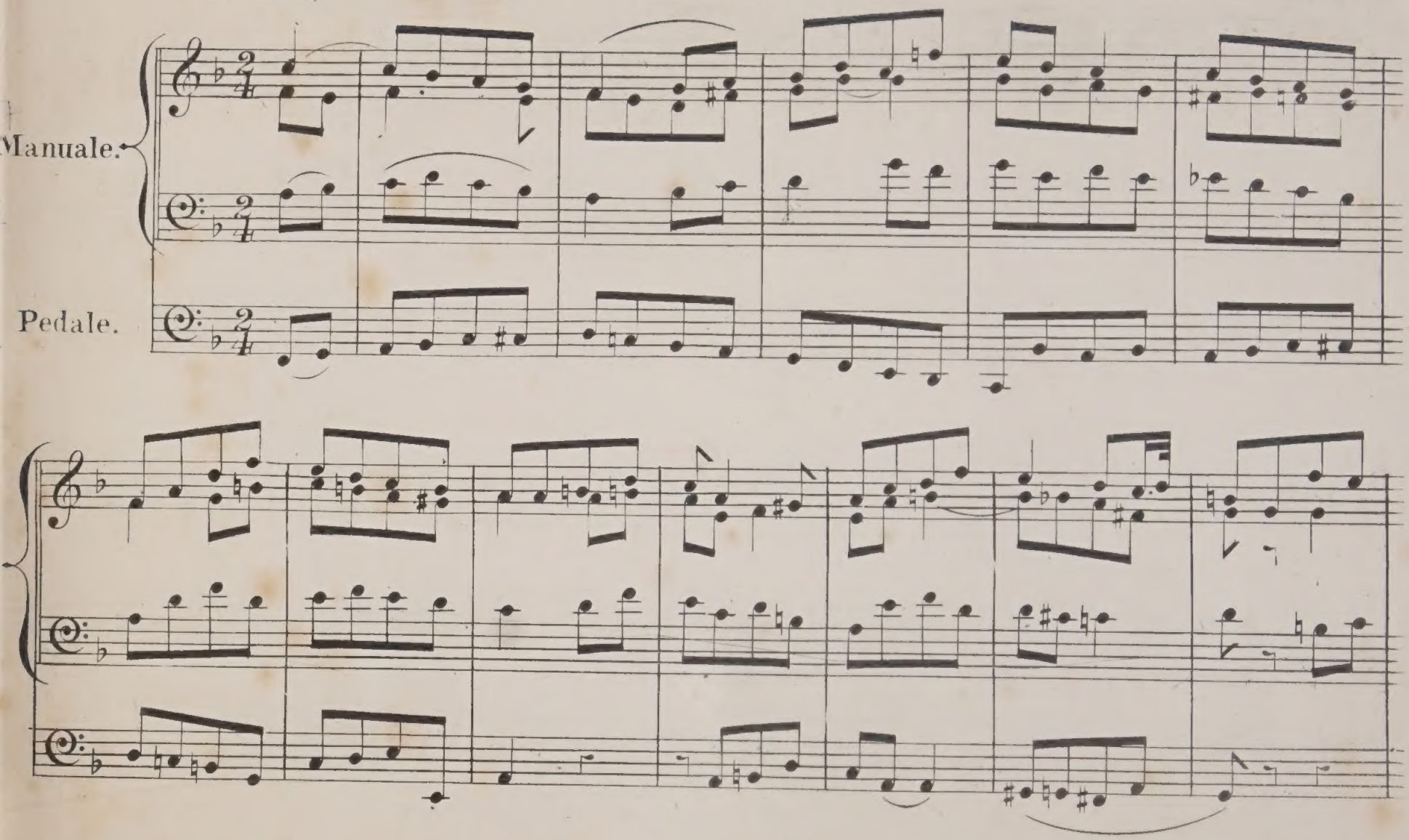

SONG FOR TENOR.

Andante Cantabile.

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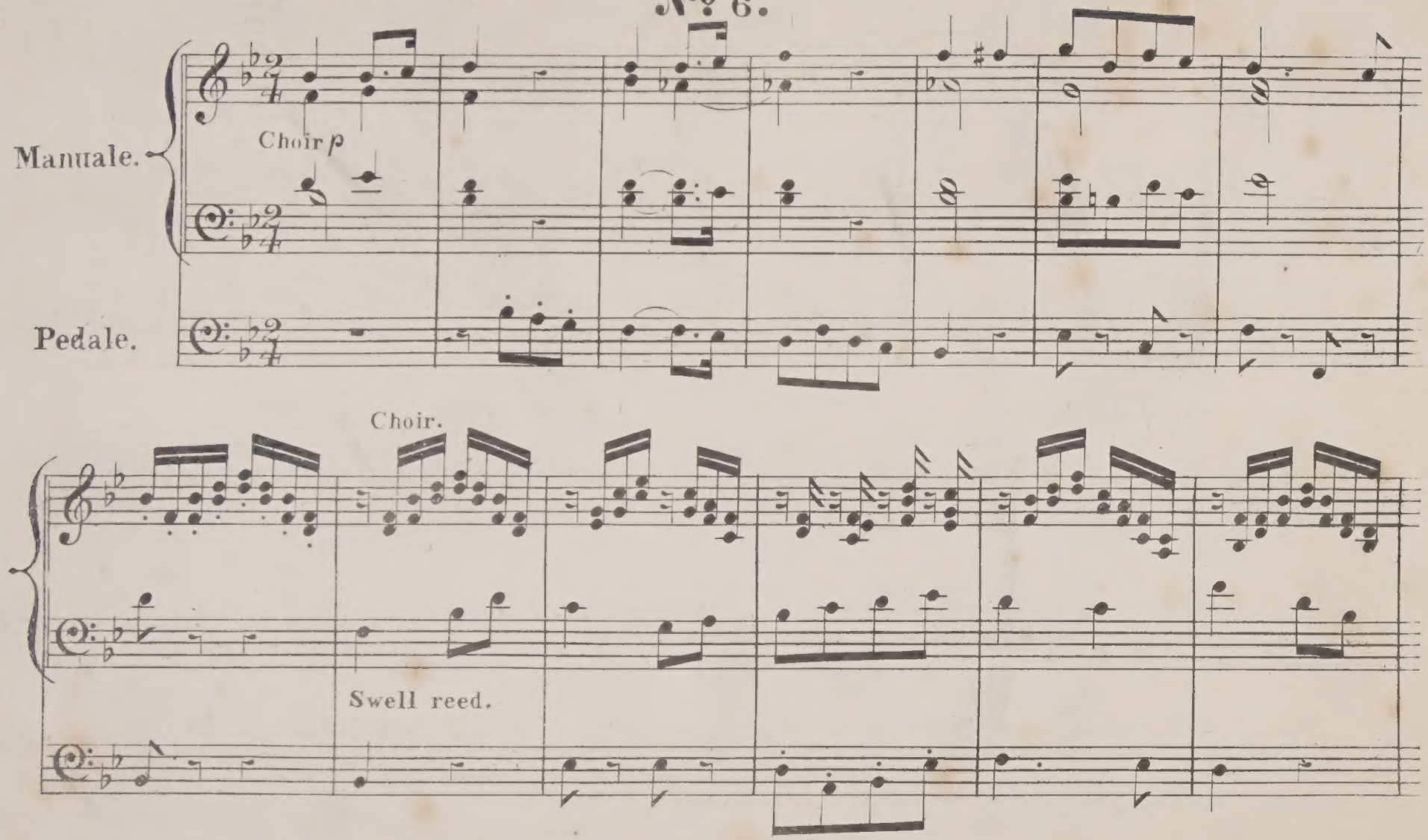
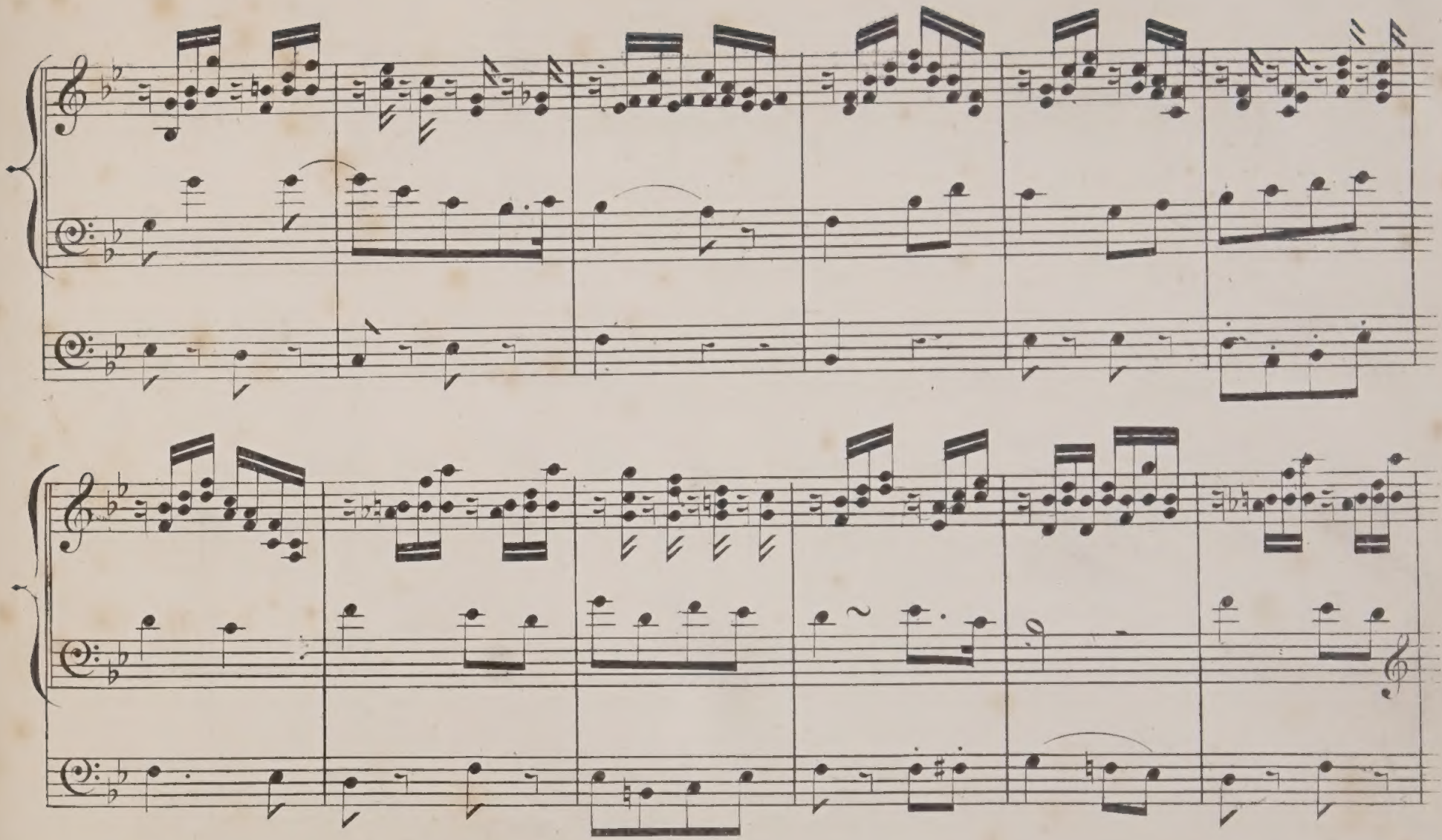
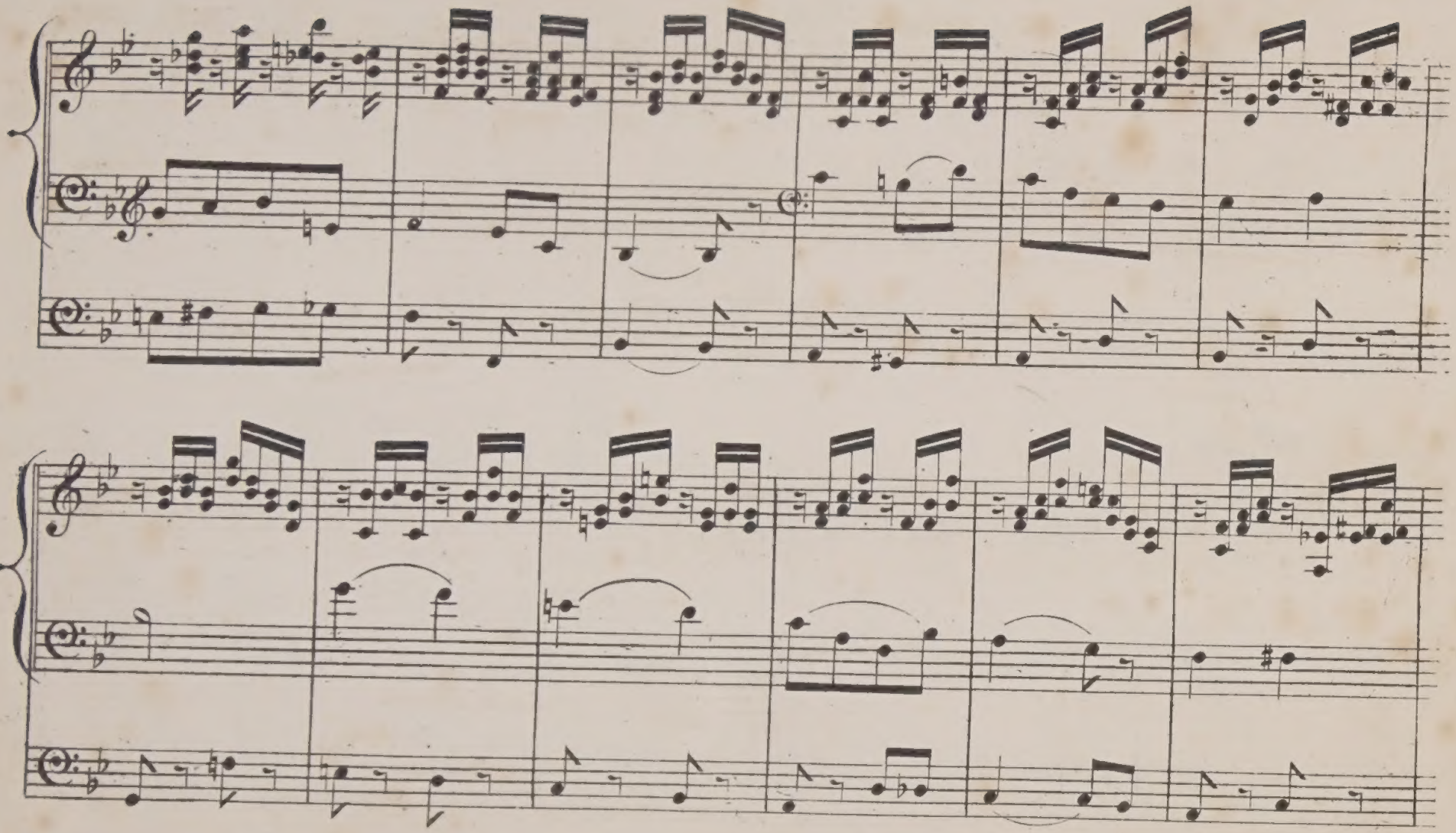
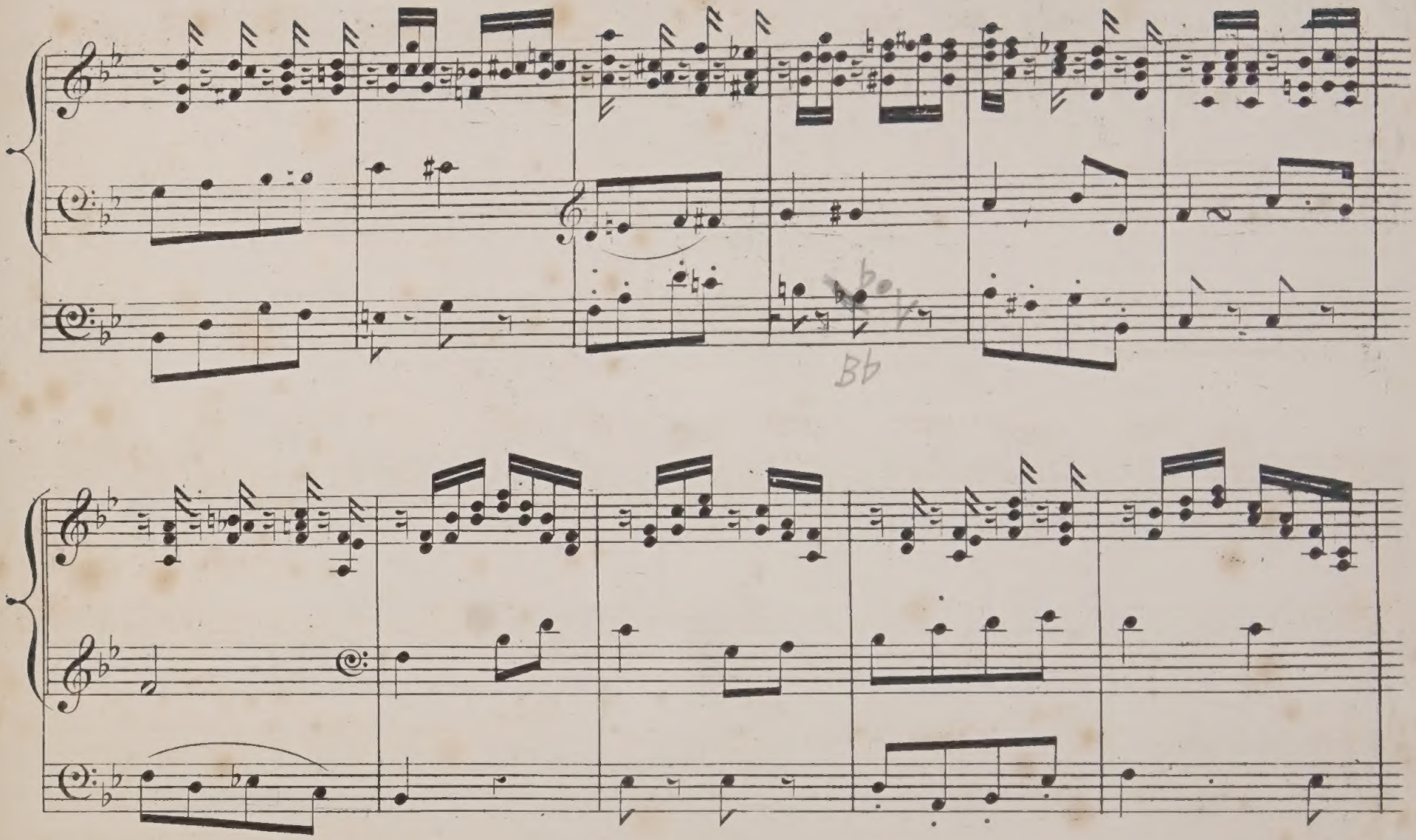
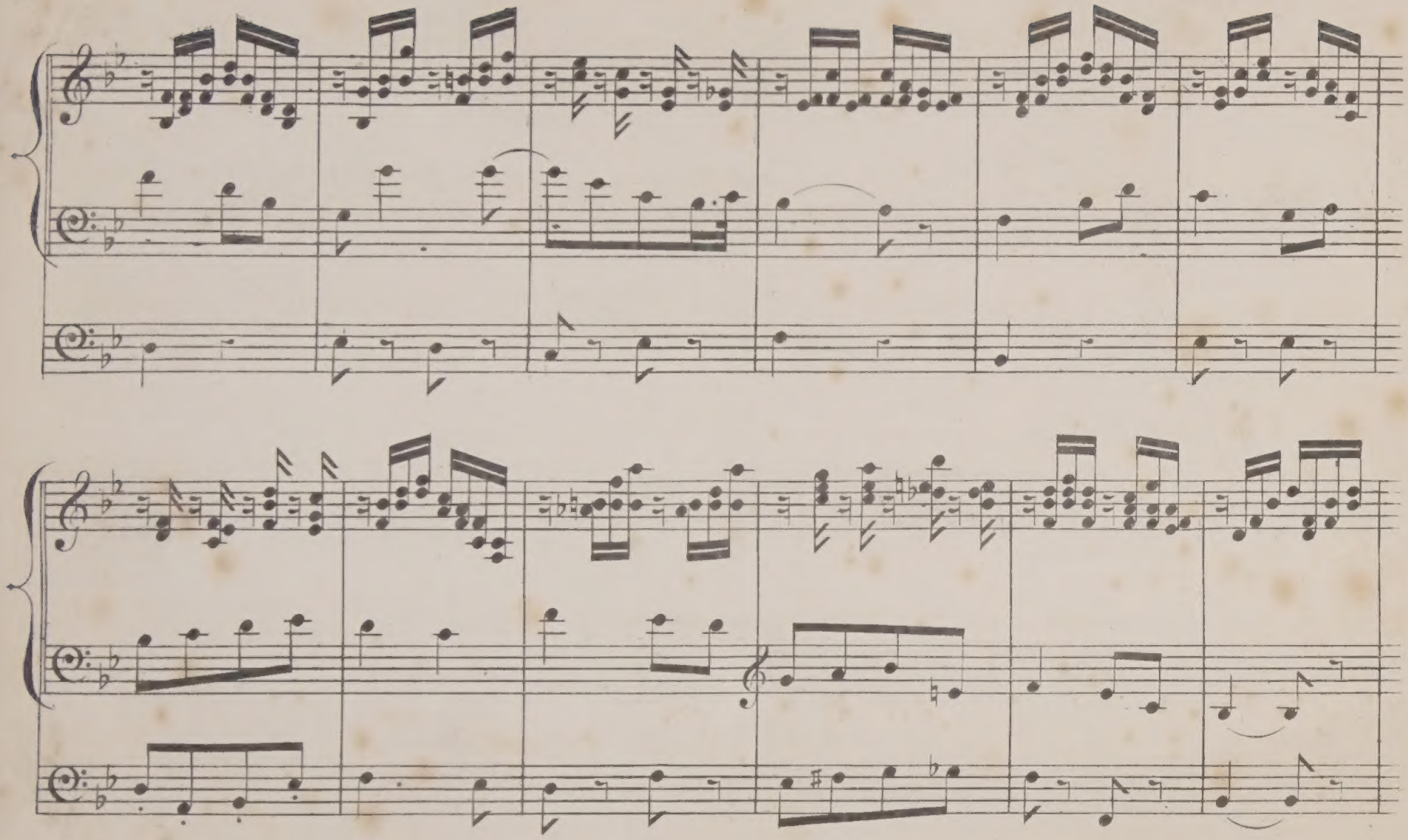
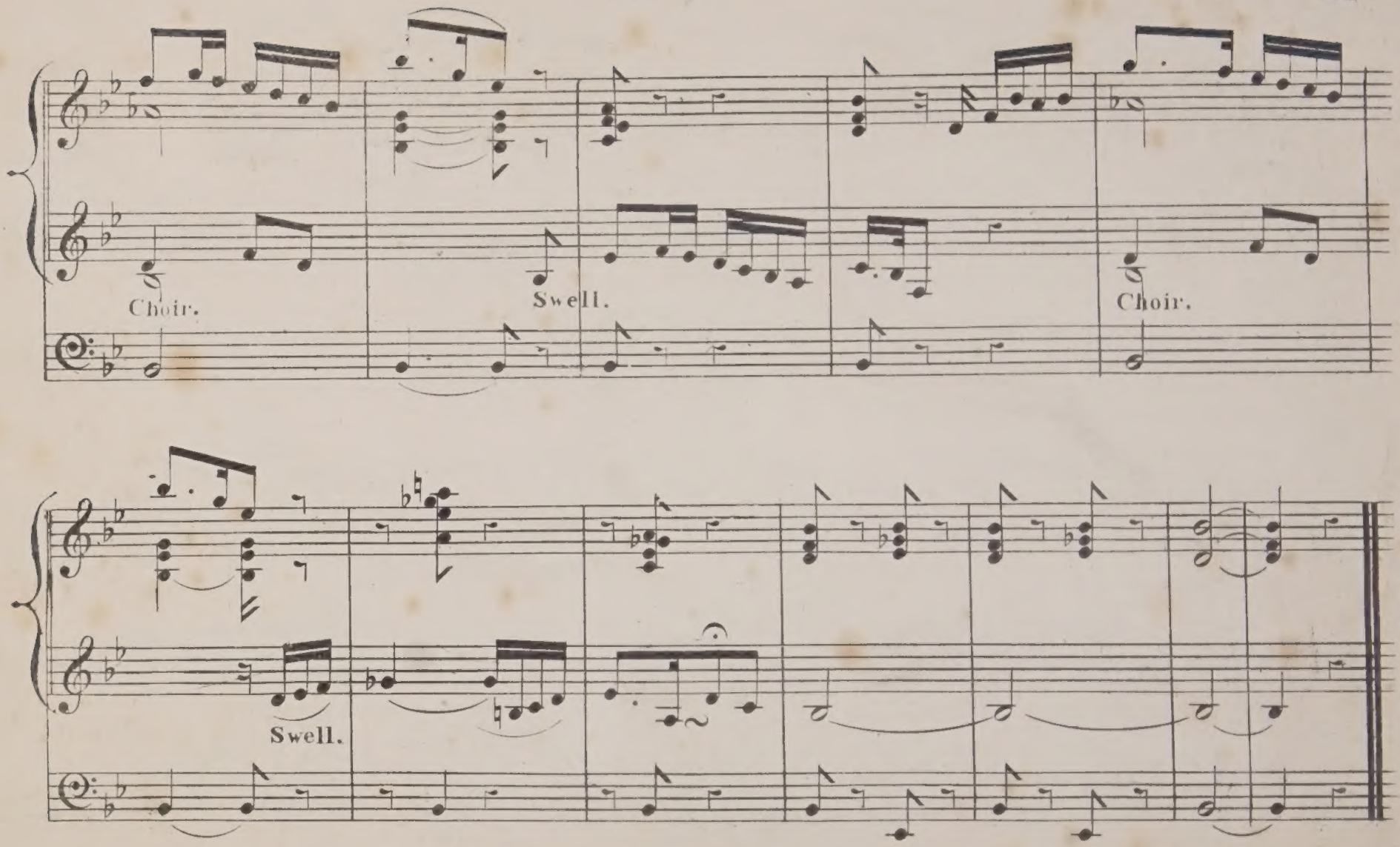






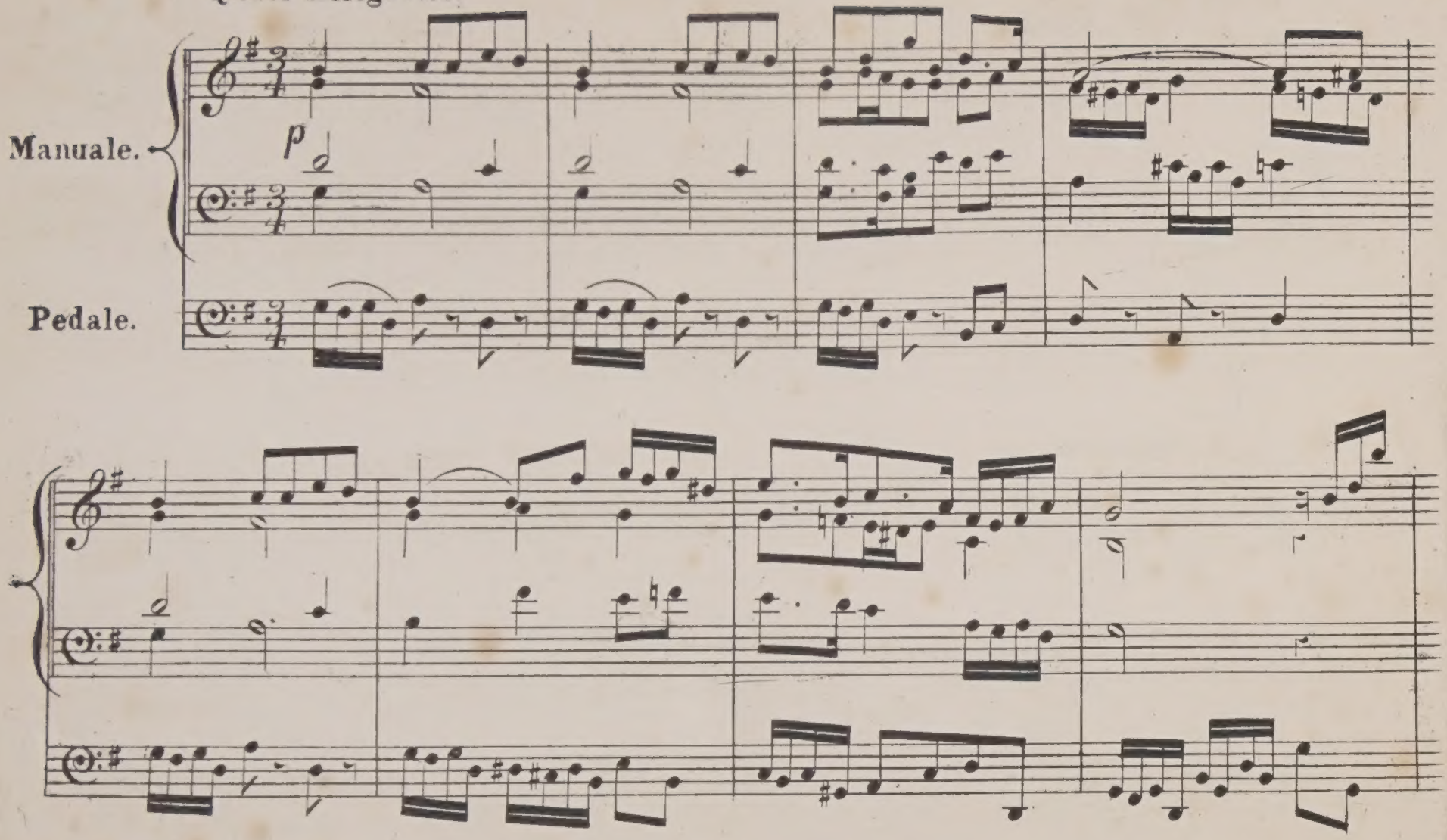





Choir.
Swell.
Choir.
Swell.

N°. 7.

Quasi Allegretto.



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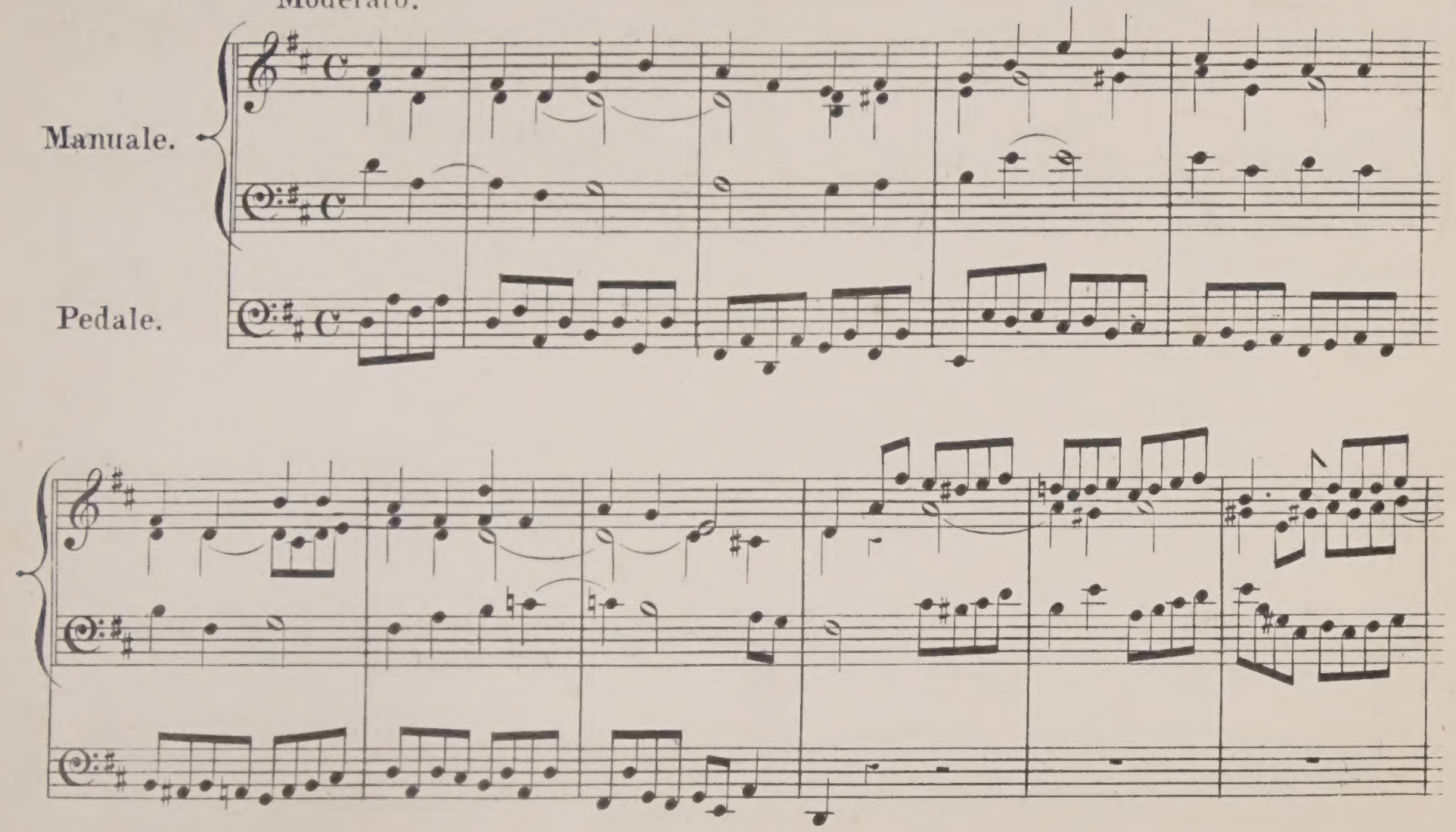

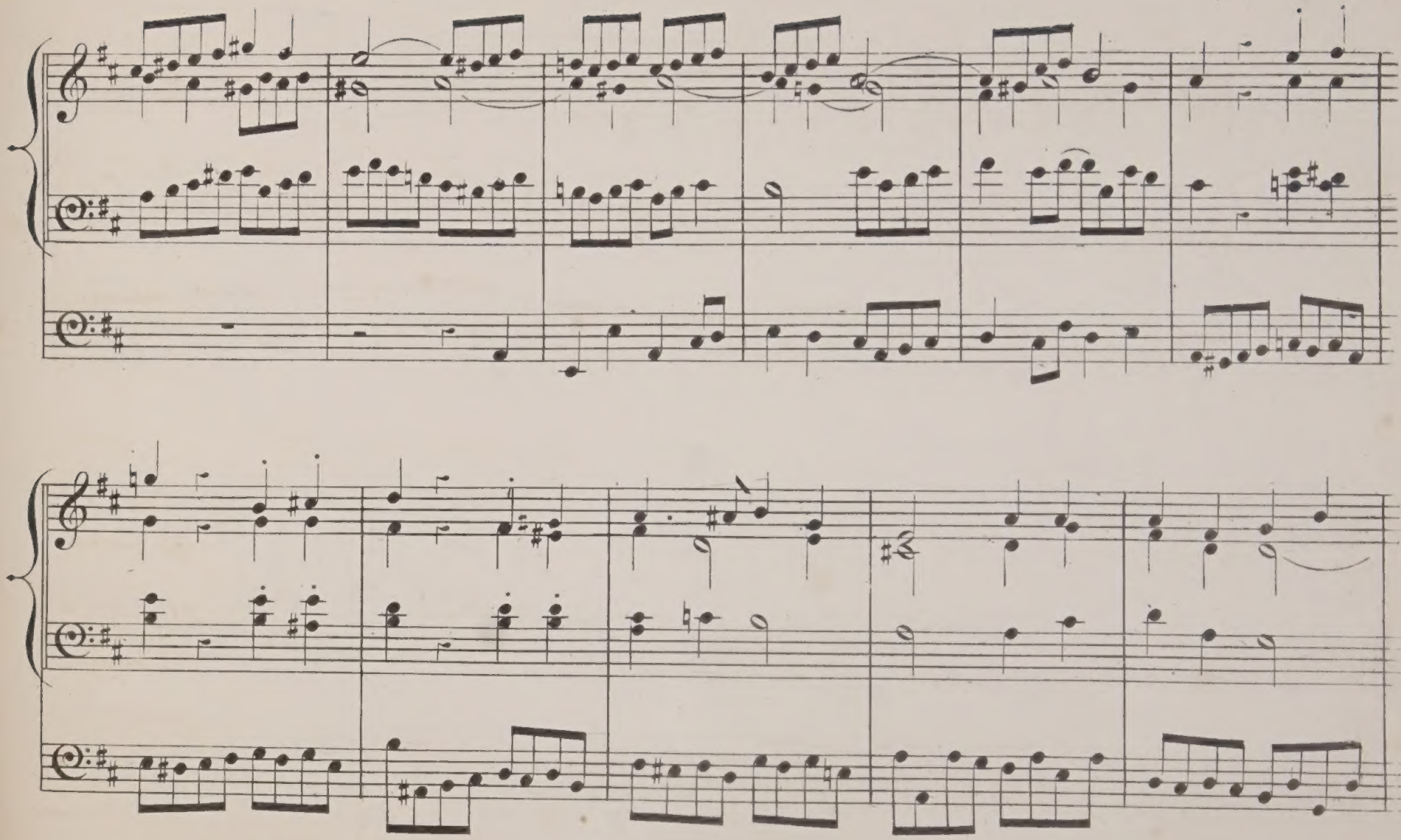

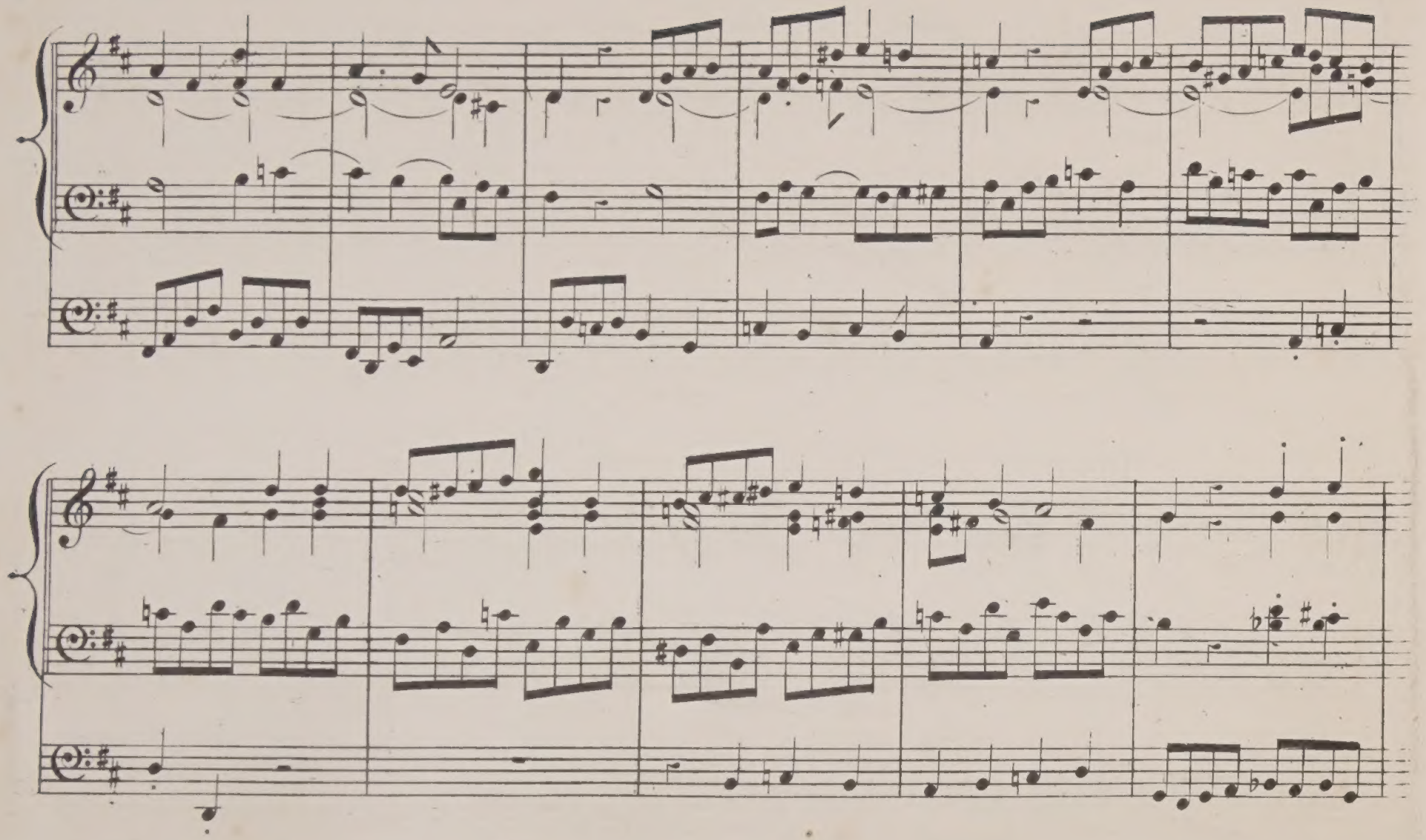

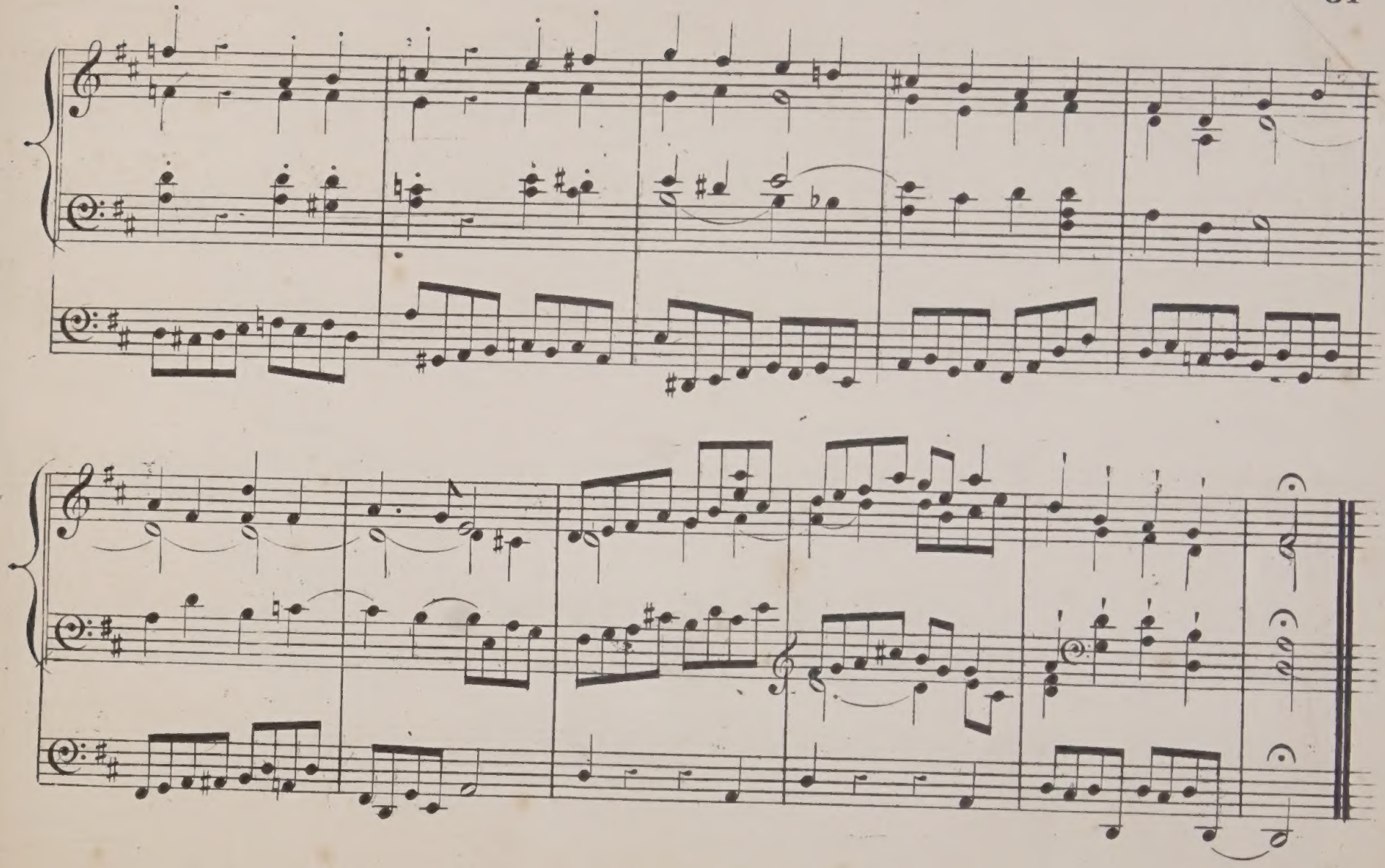

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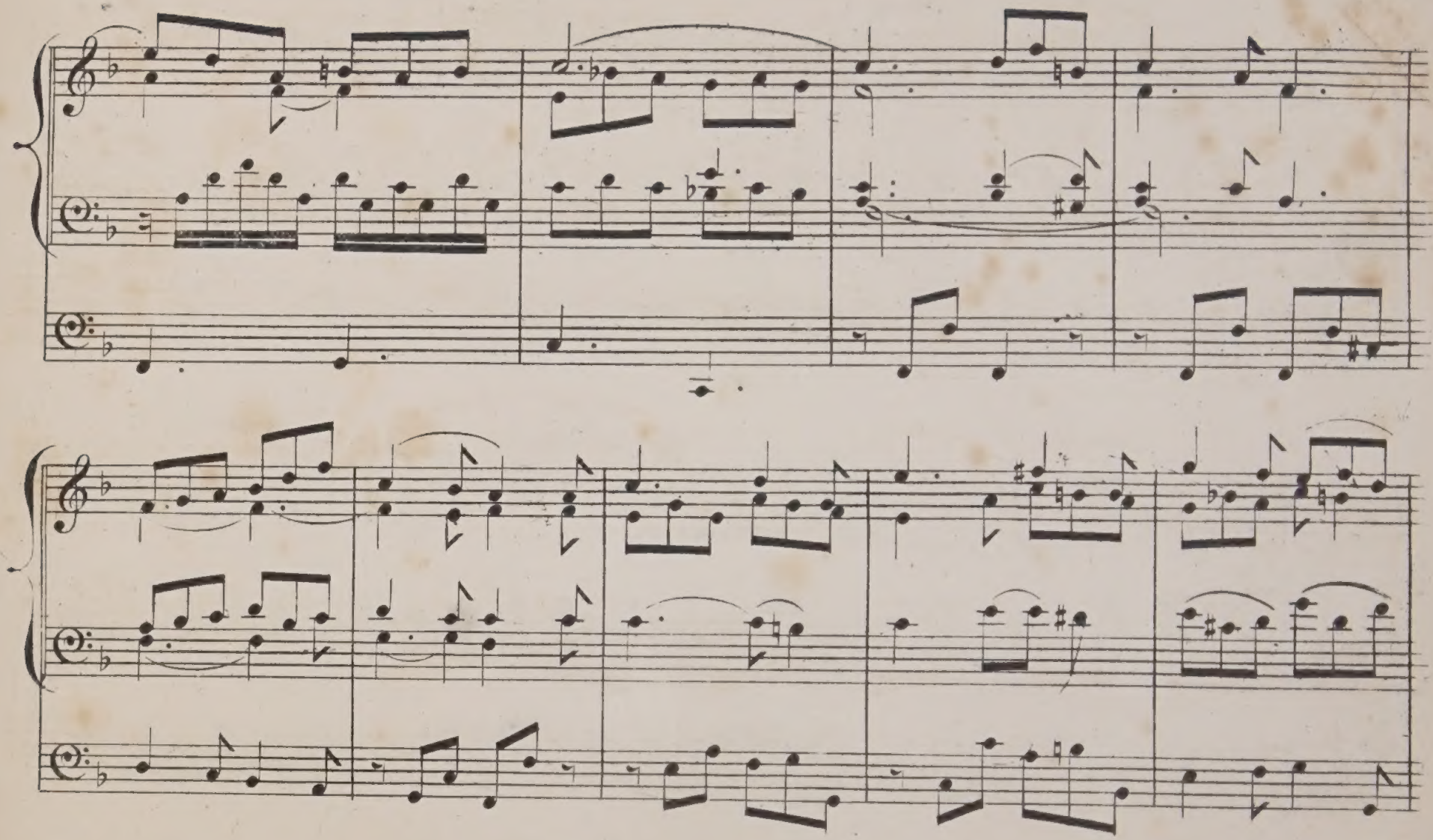

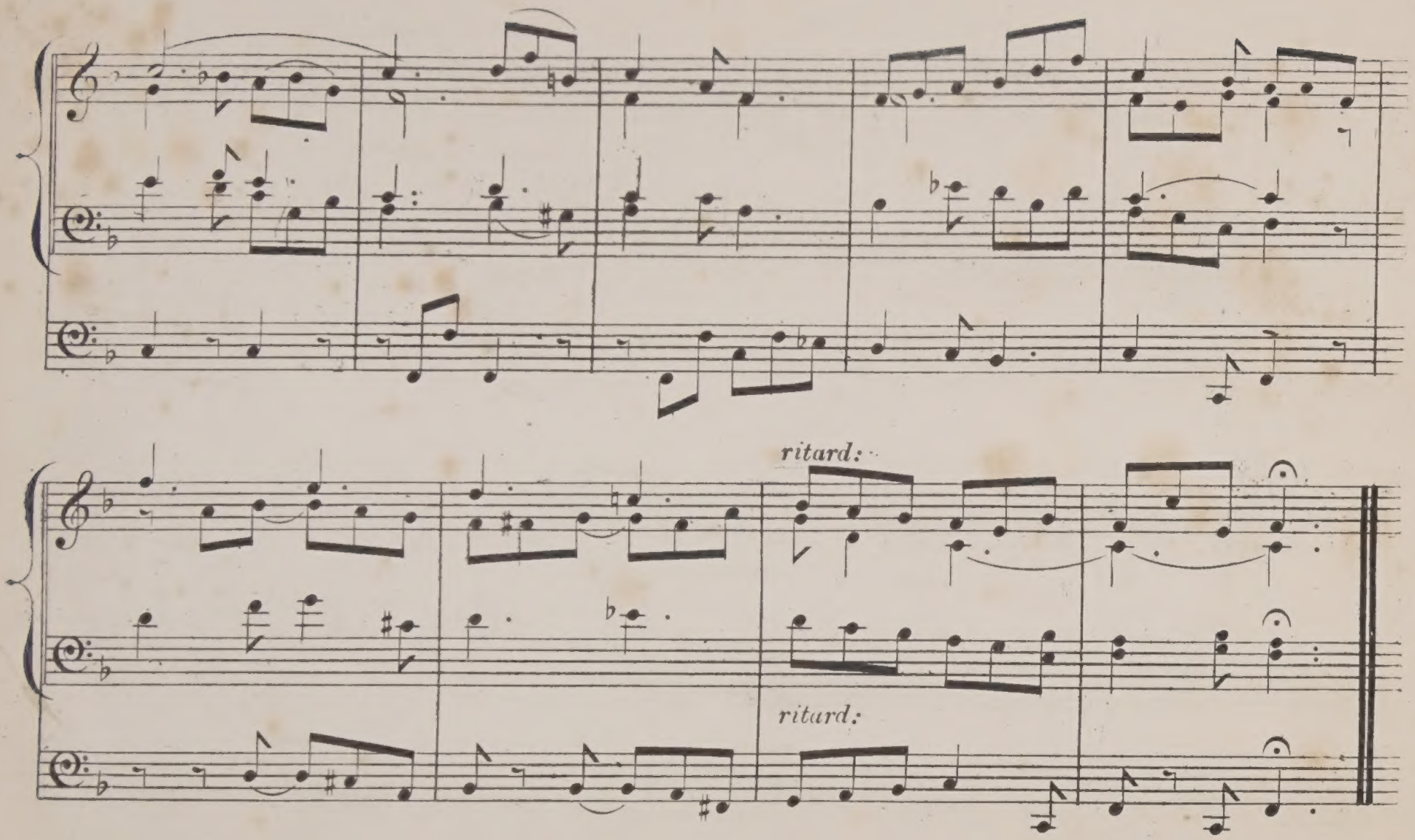
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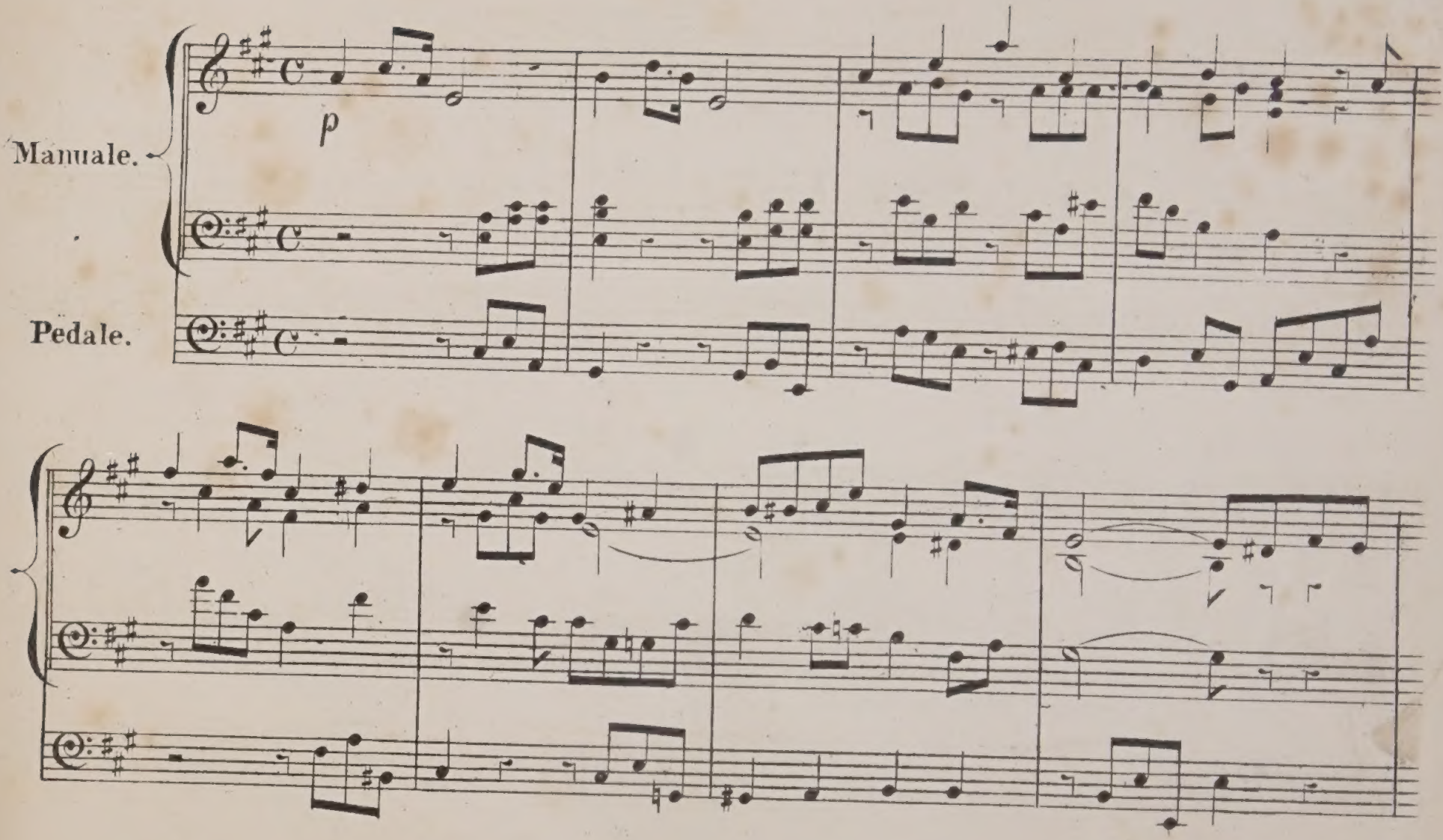
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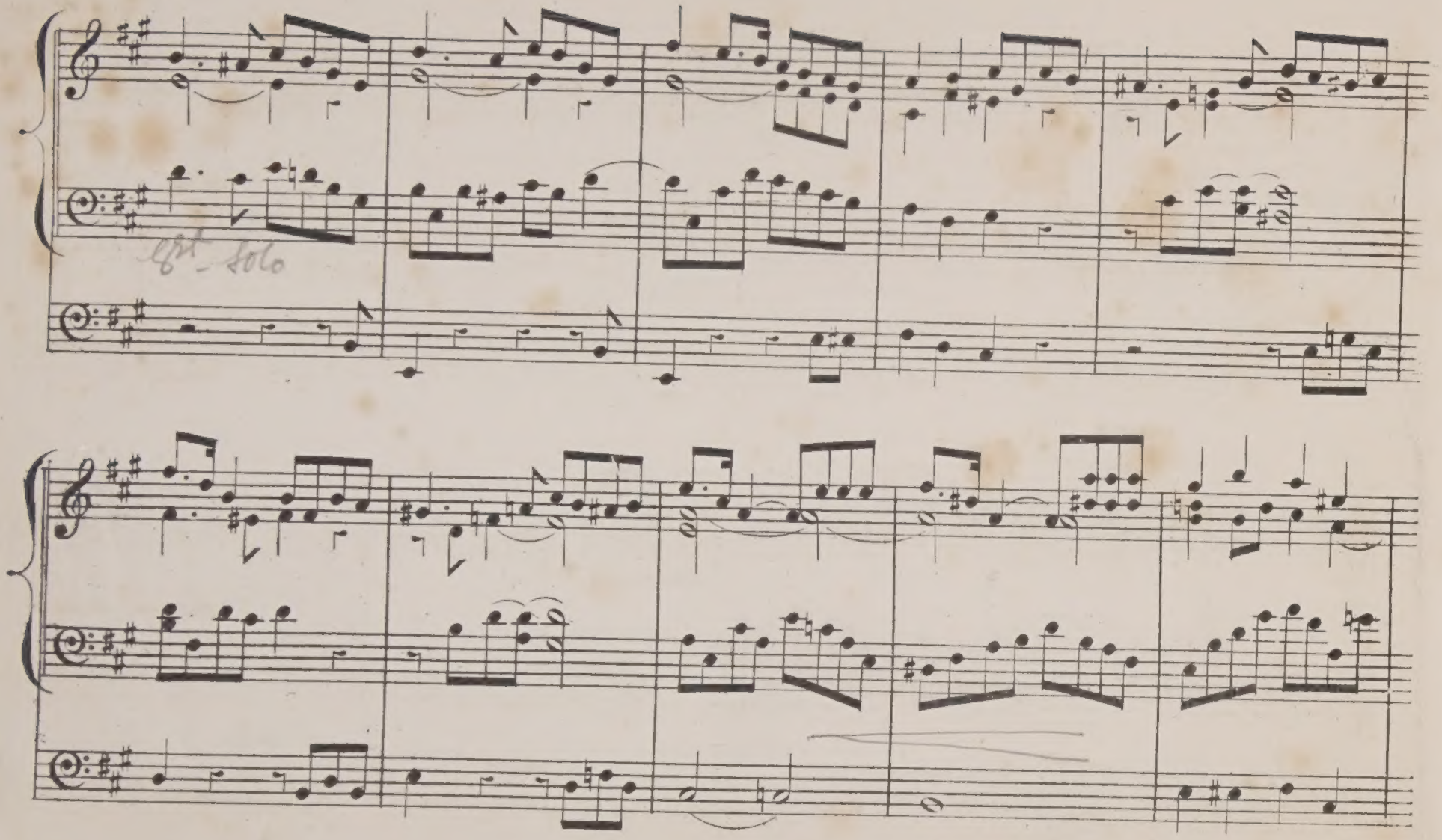
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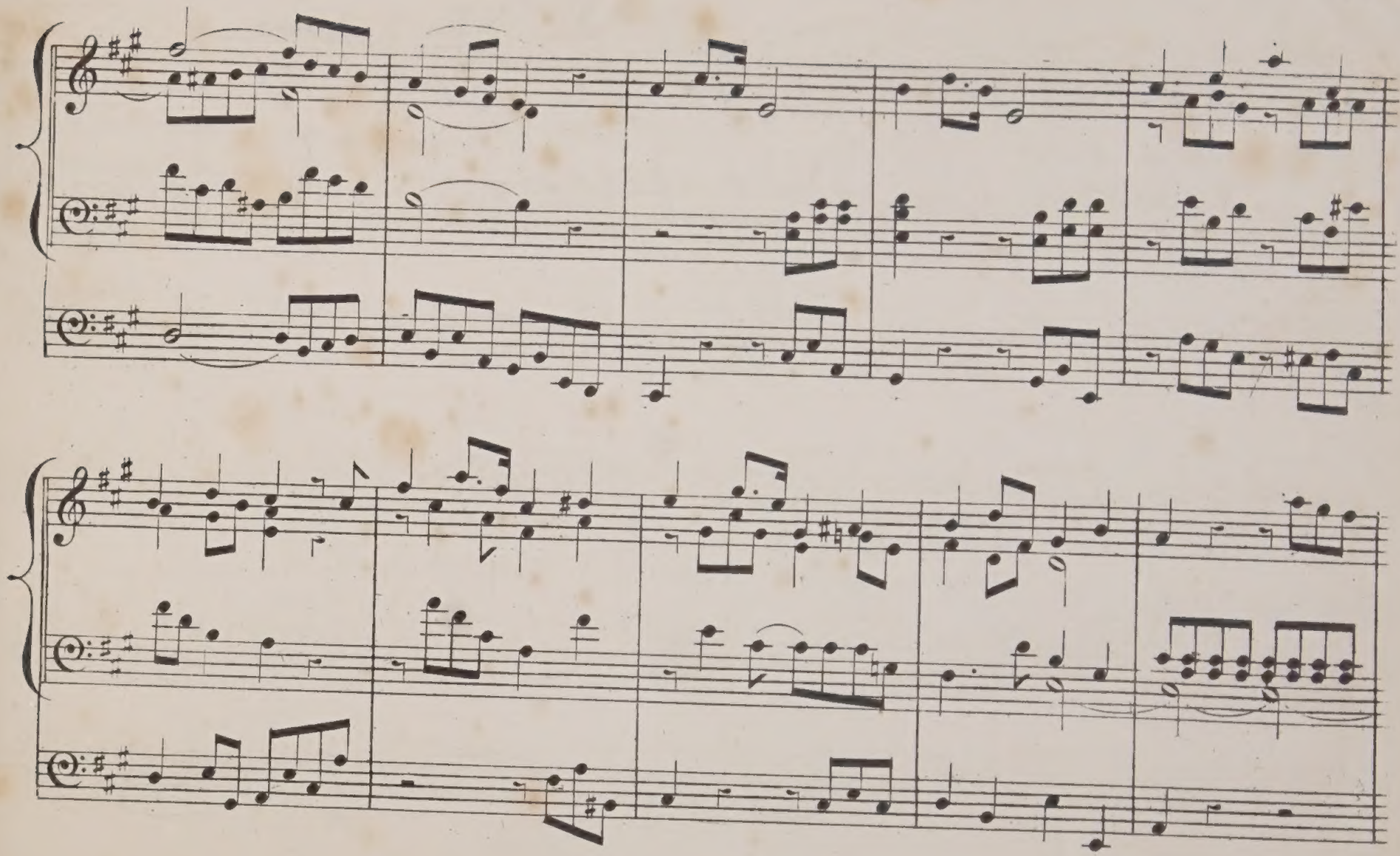
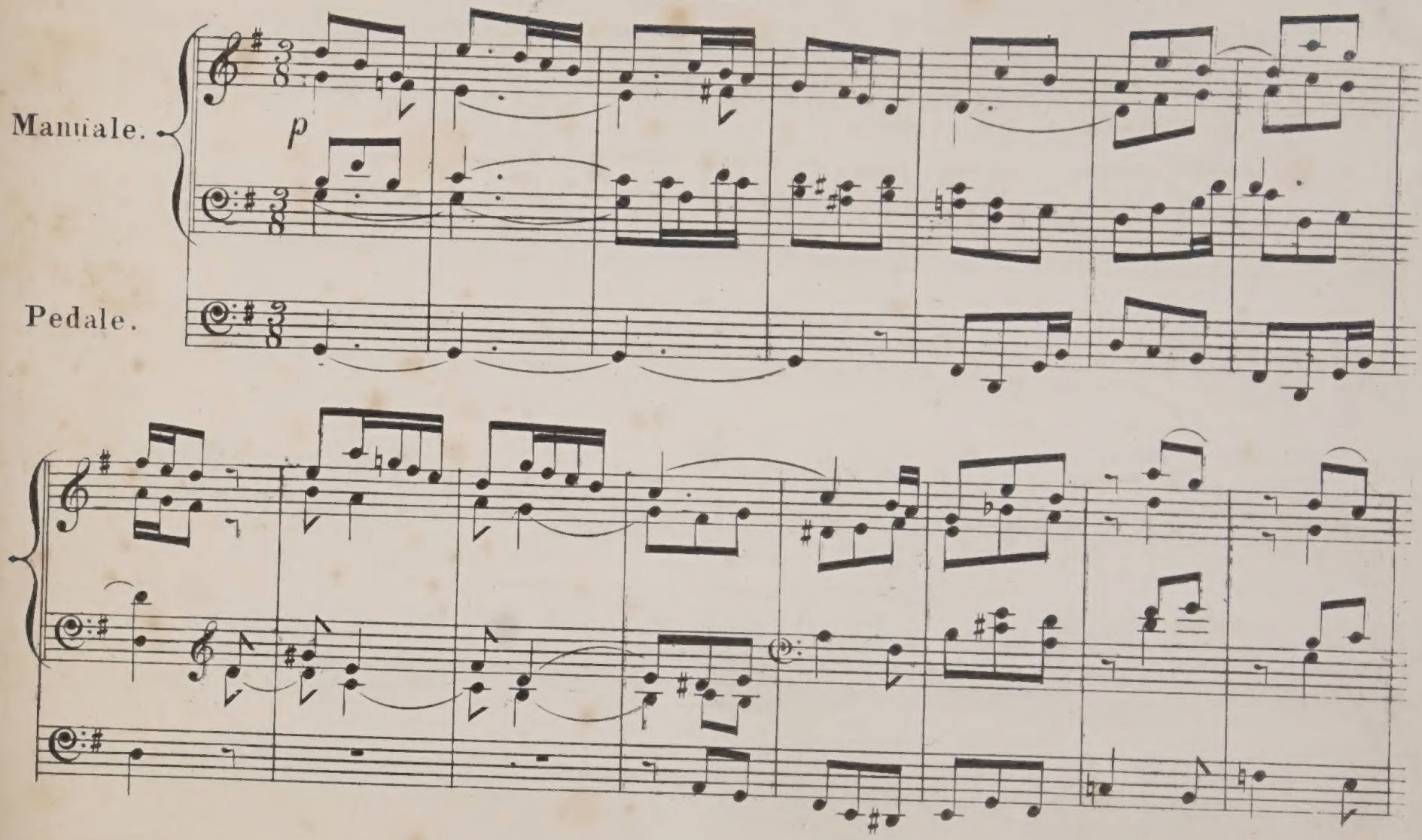
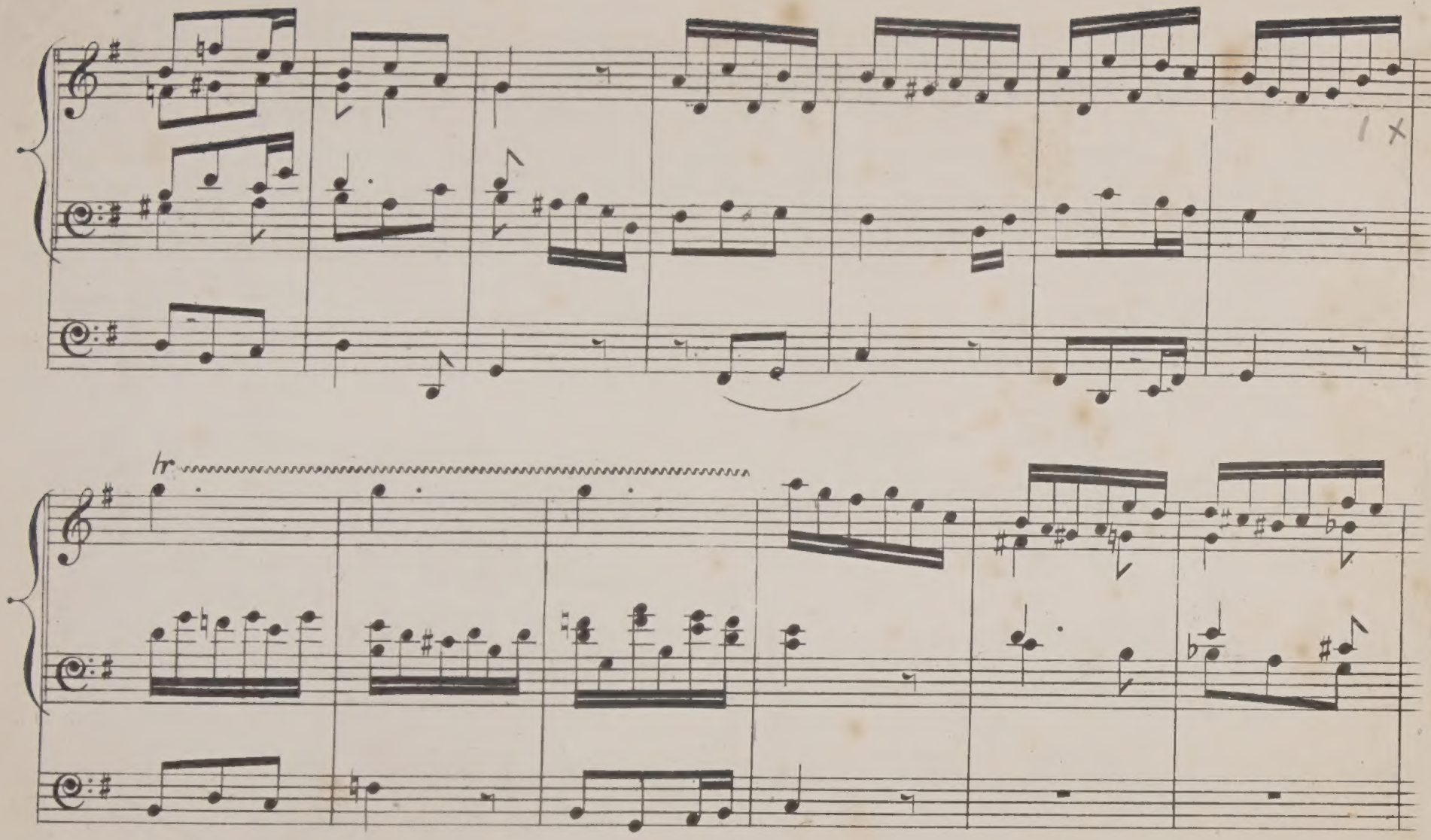


Andantino.

N° 11.

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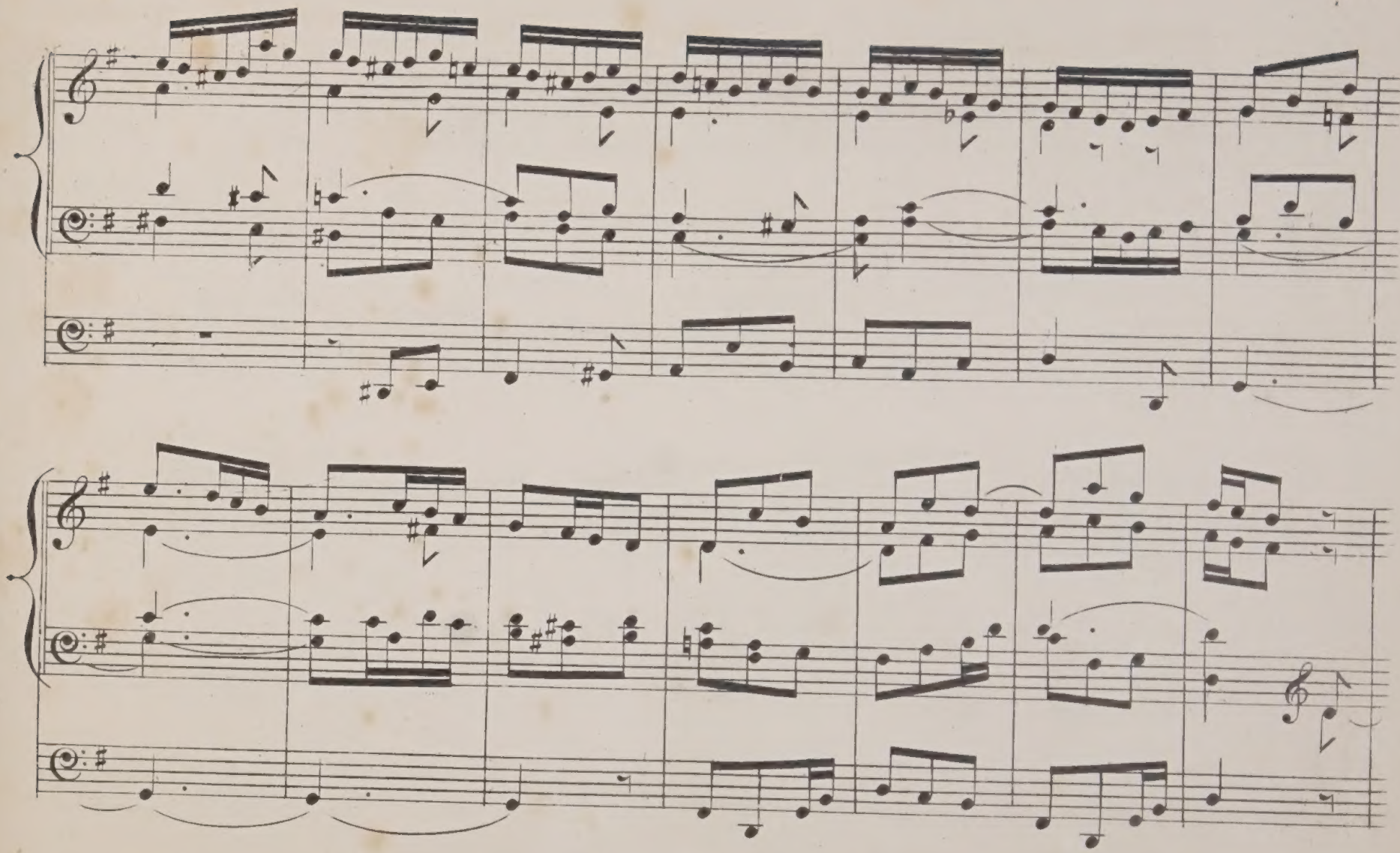
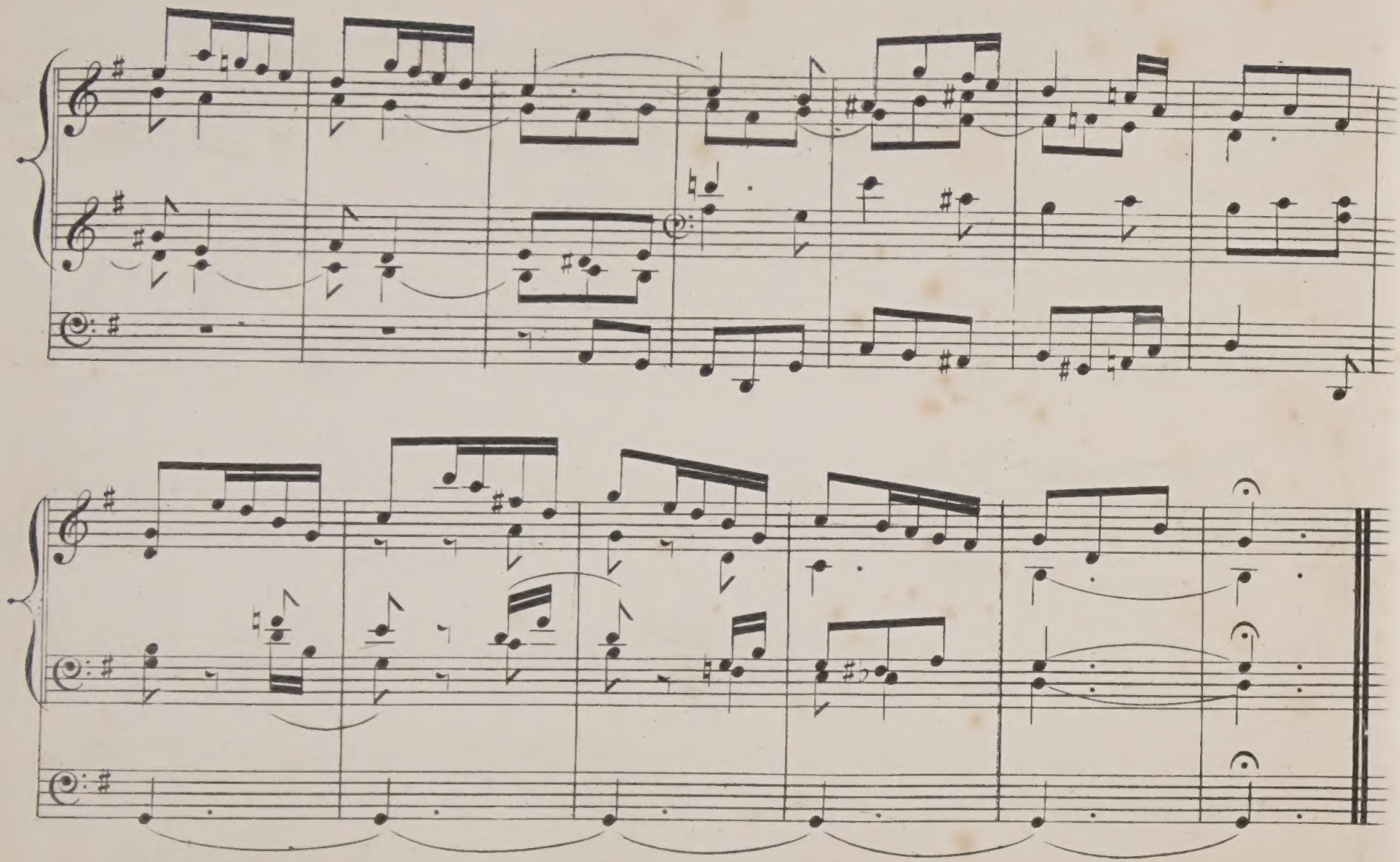
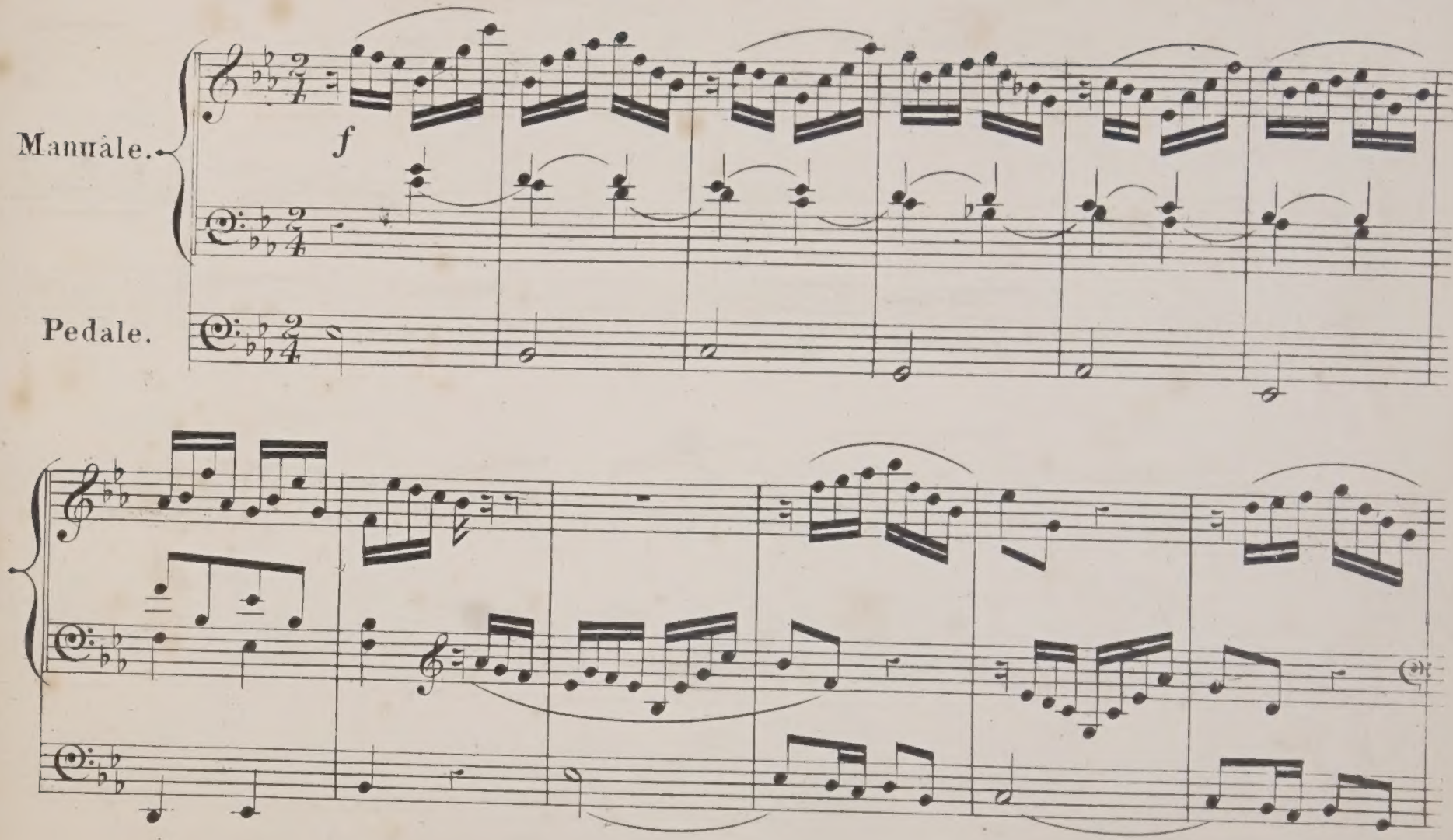
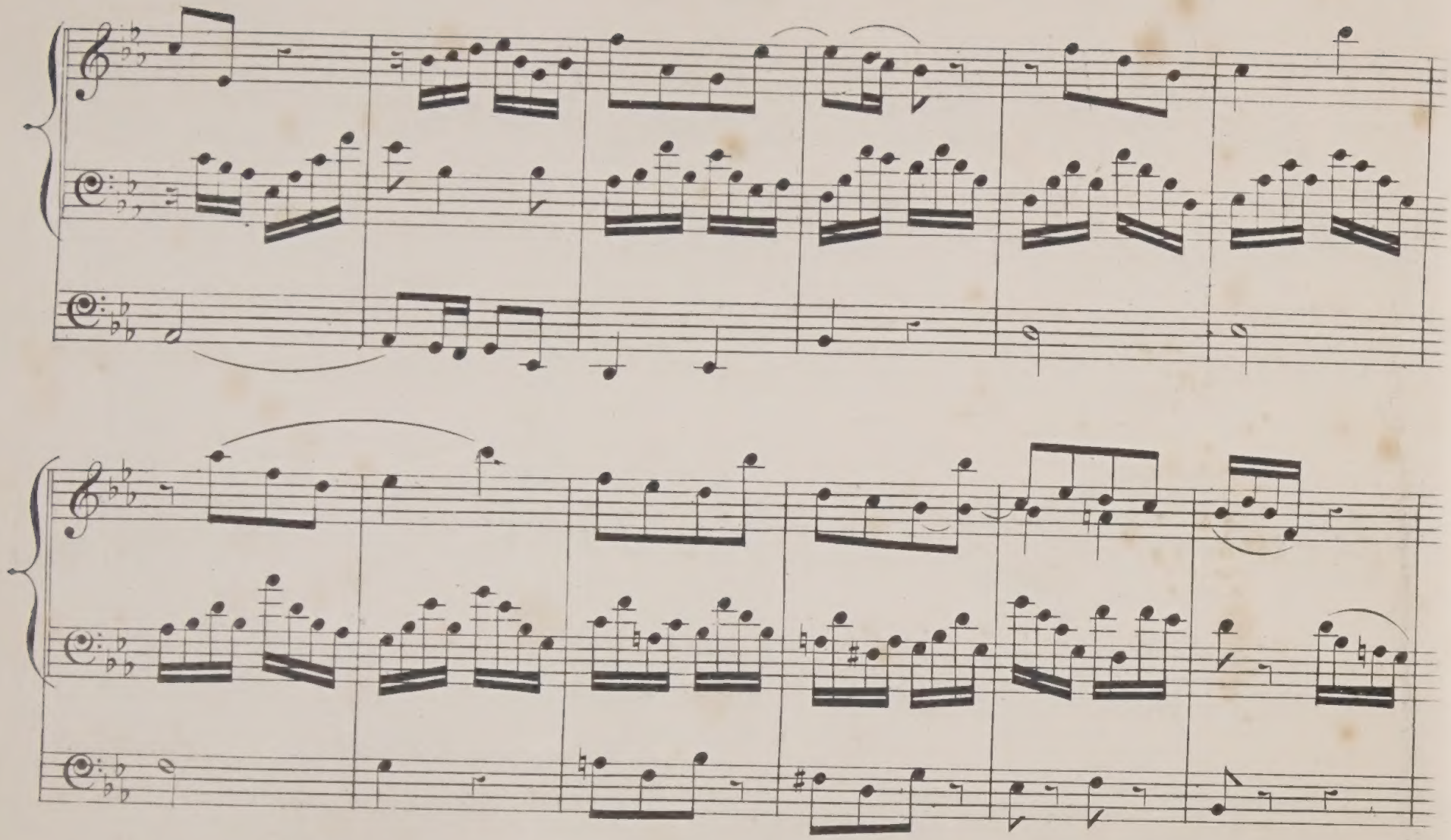




Poco Vivace.

Nº 12.





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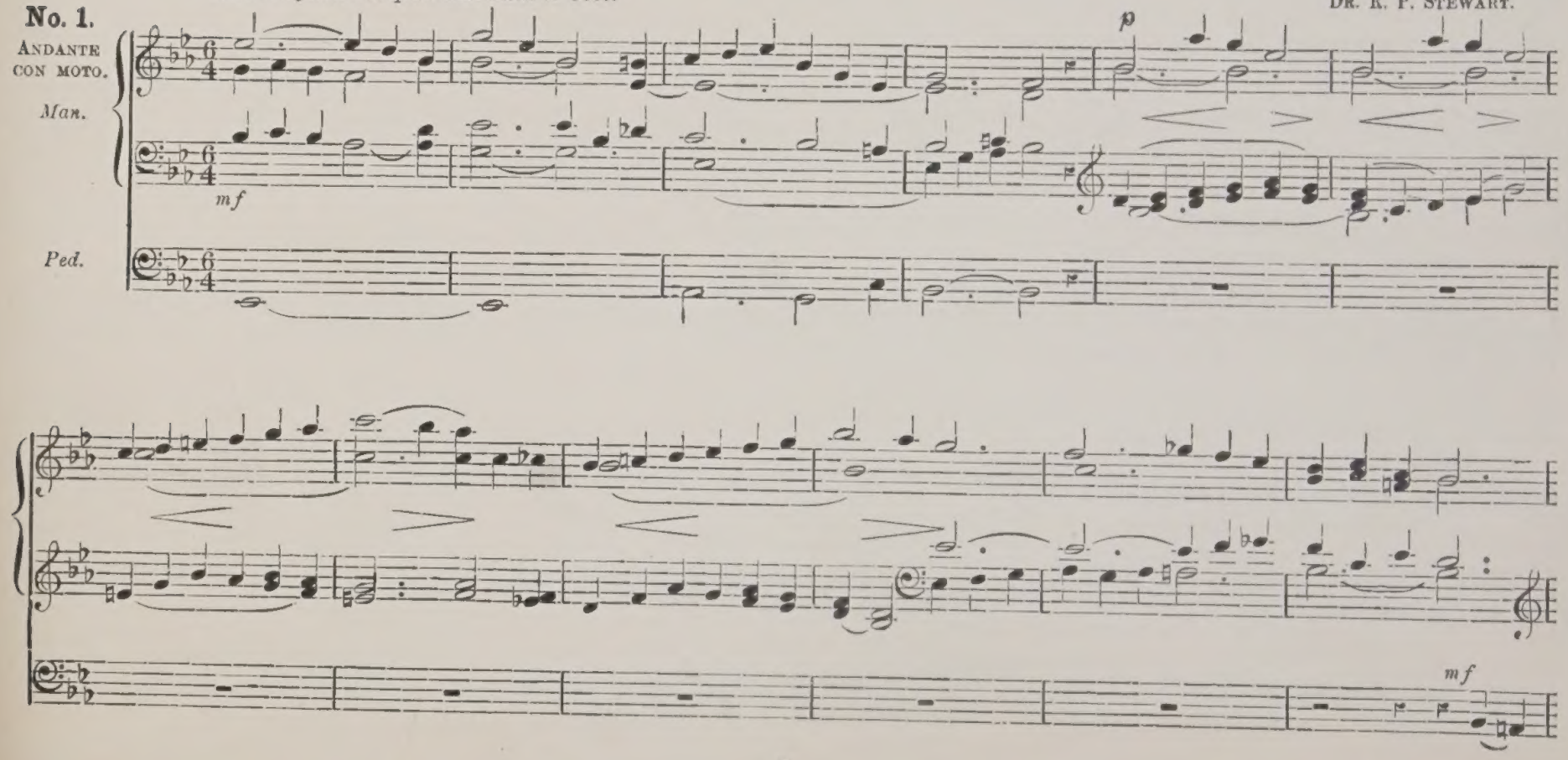

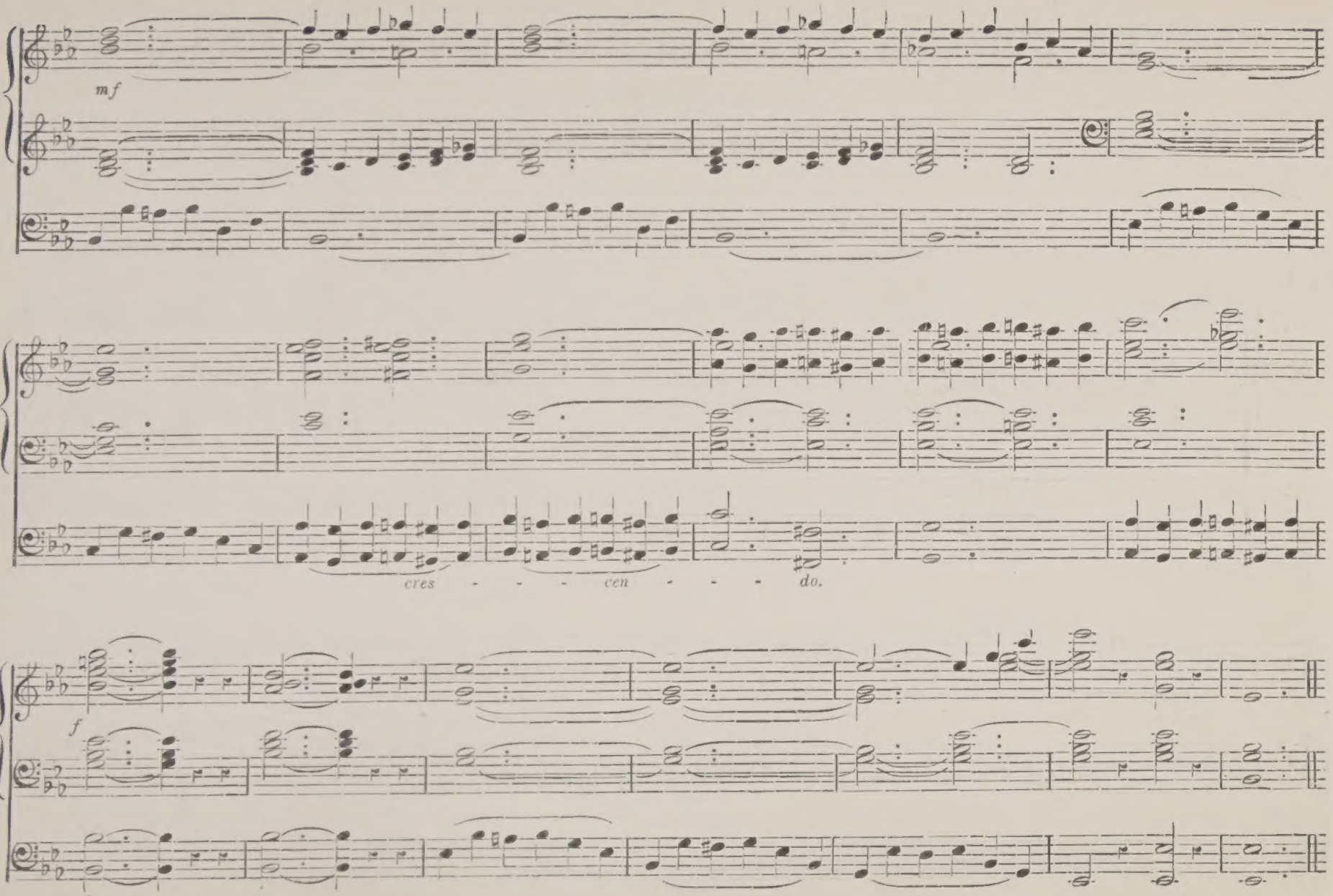
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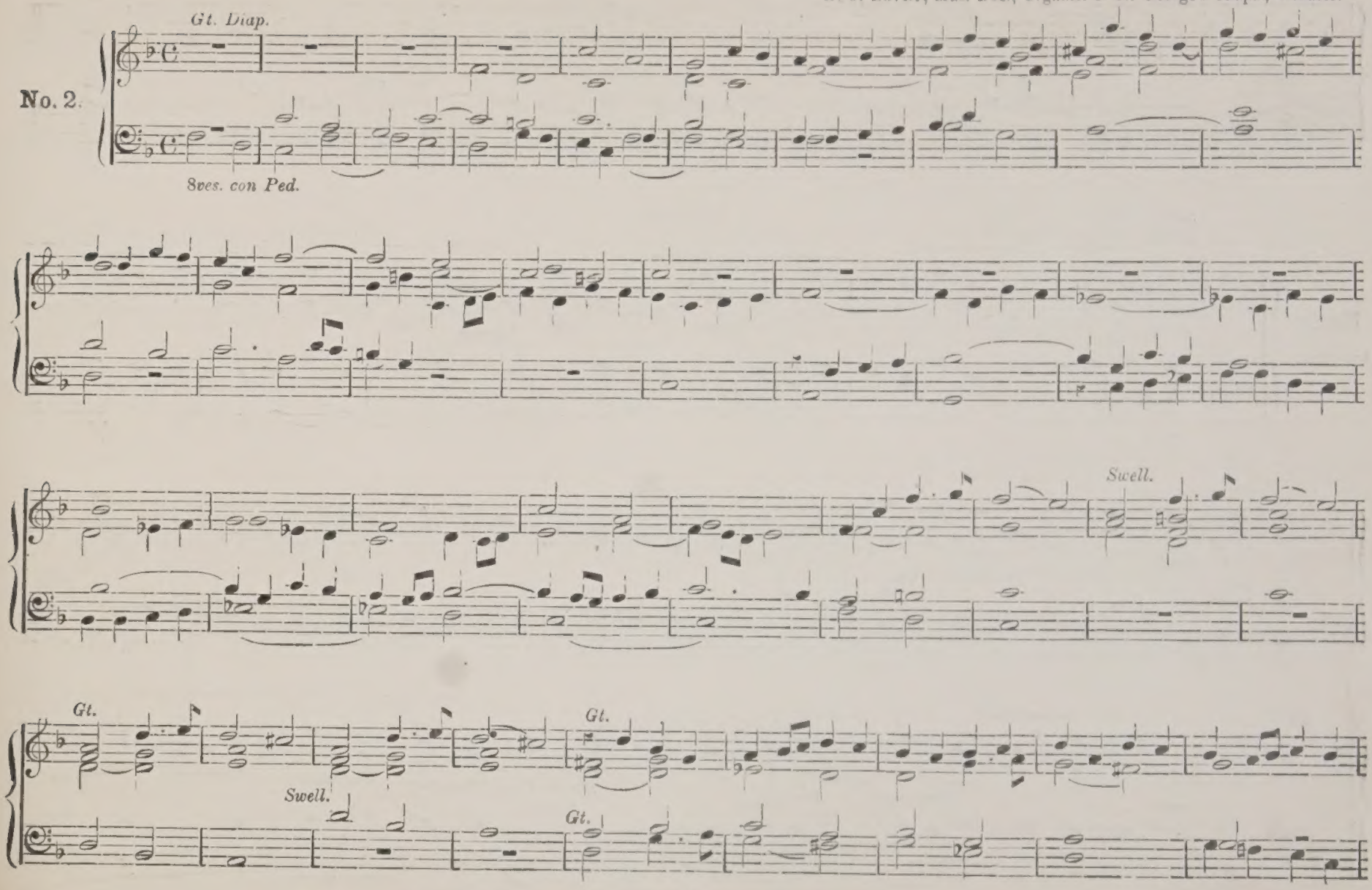
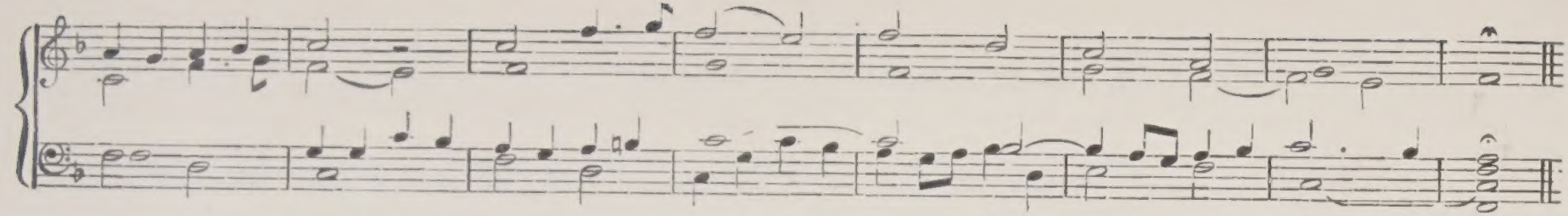
G. J. Elvey, Mus. Doc., Organist of St. George's Chapel, Windsor.

No. 2.





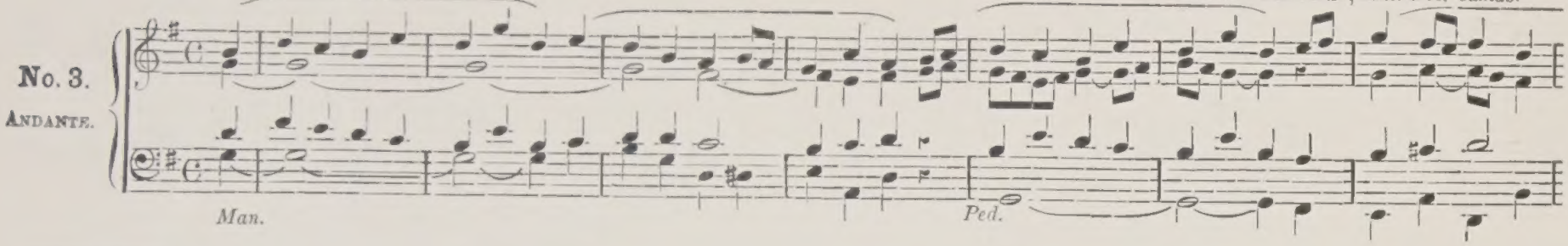
Swell. *Diaps. and Reed.*
Choir. *Soft 8 and 4ft. Stops.*

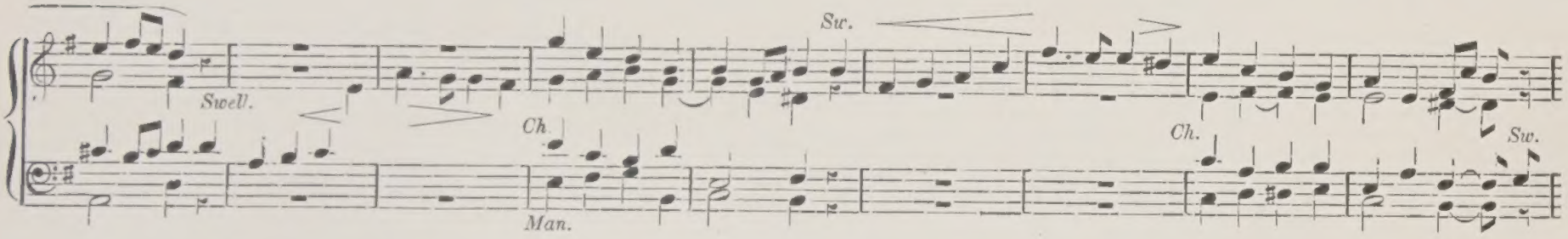
PRELUDE.

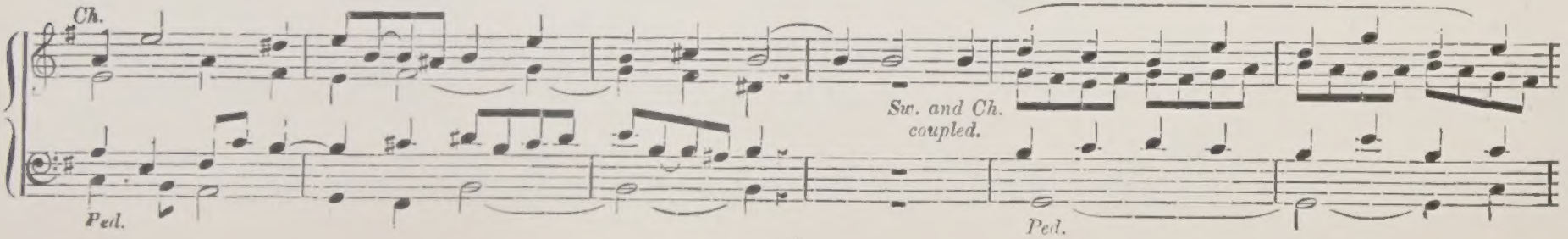
CHARLES STEGGALL, Mus. Doc. Cantab.

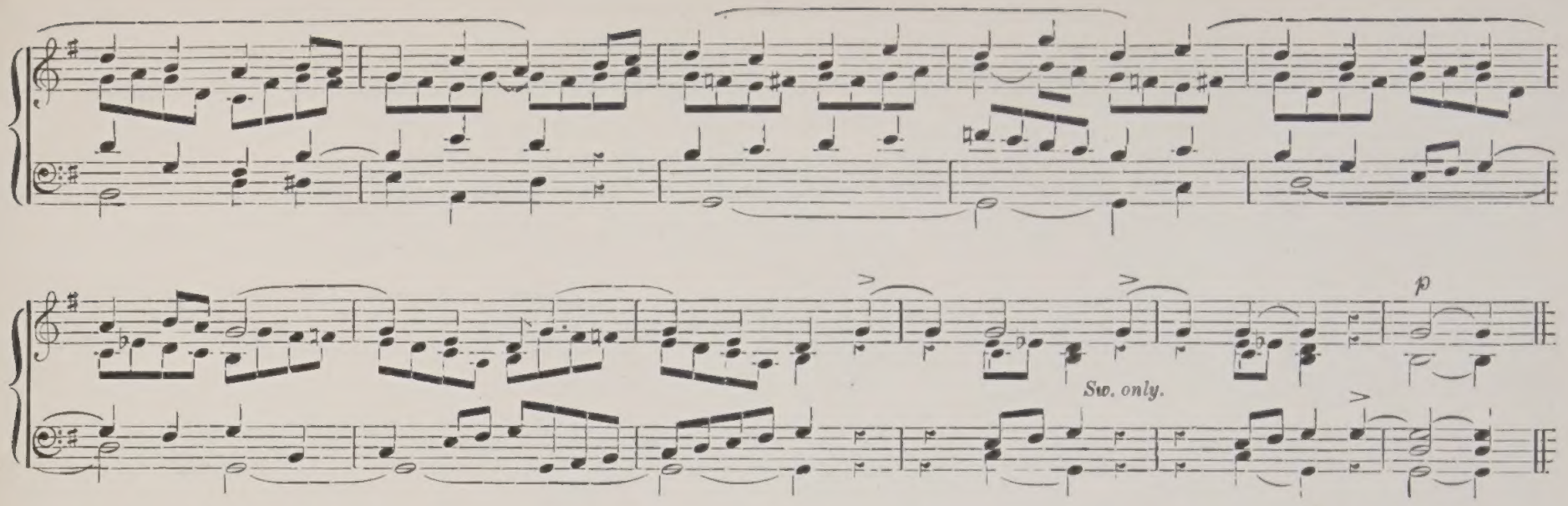
No. 3.

ANDANTE.







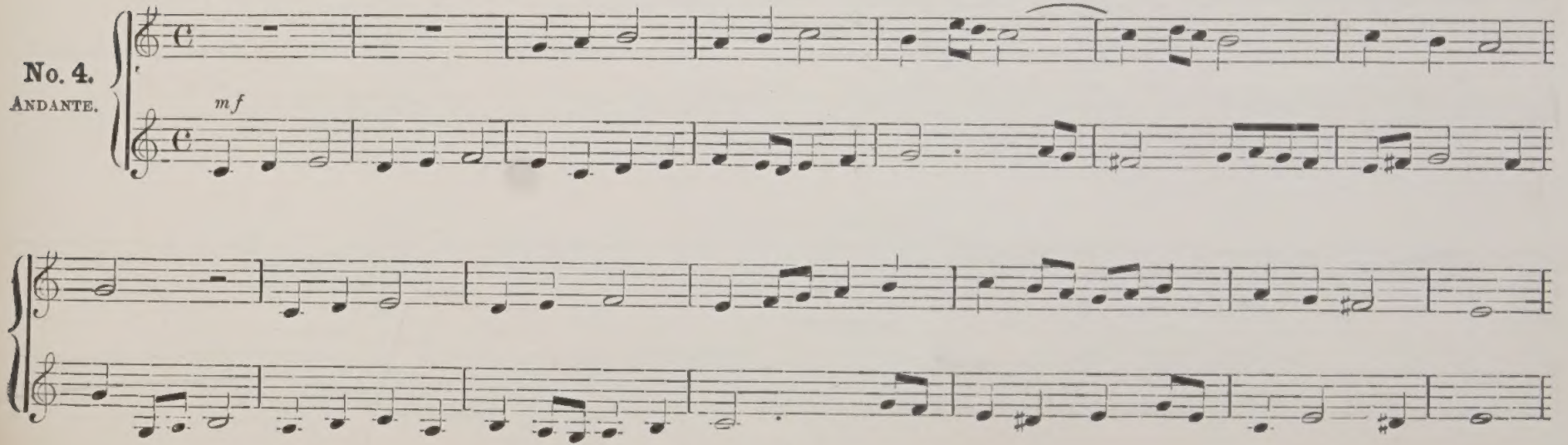


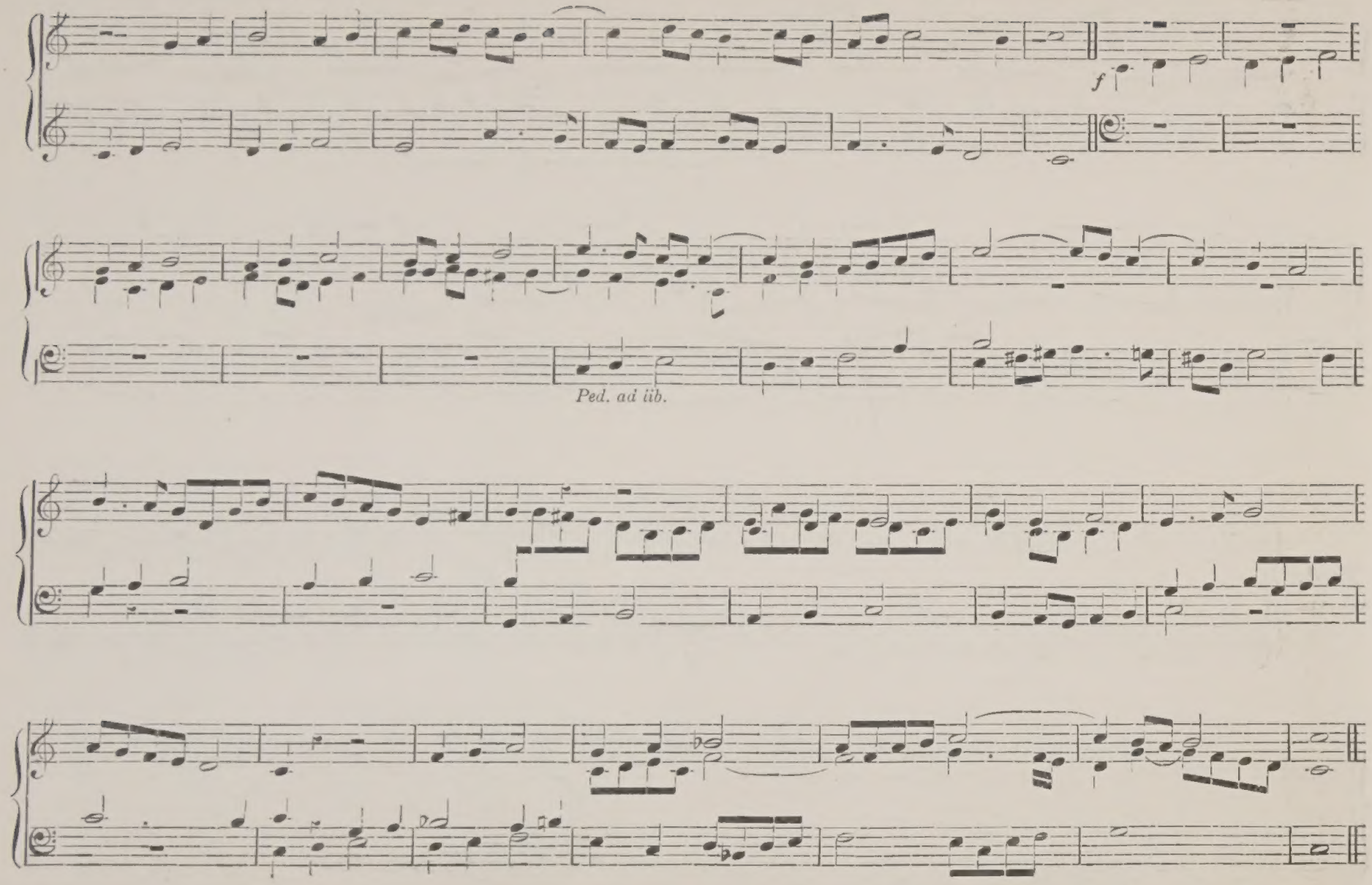
FUGHETTA.

Rev. S. S. GREATHEED.

No. 4.

ANDANTE.

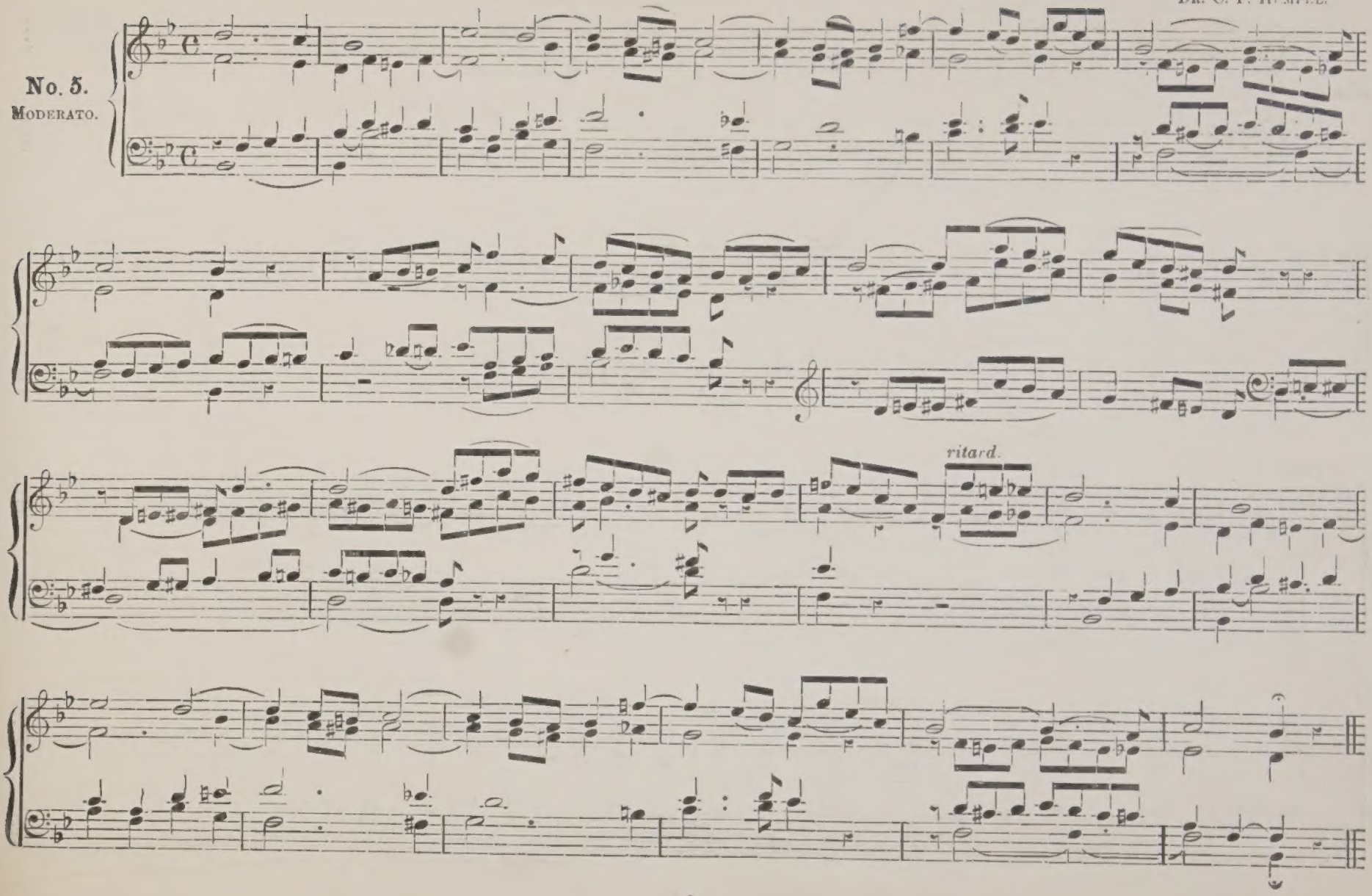



f
Ped. ad lib.

Dr. C. F. Hempel.

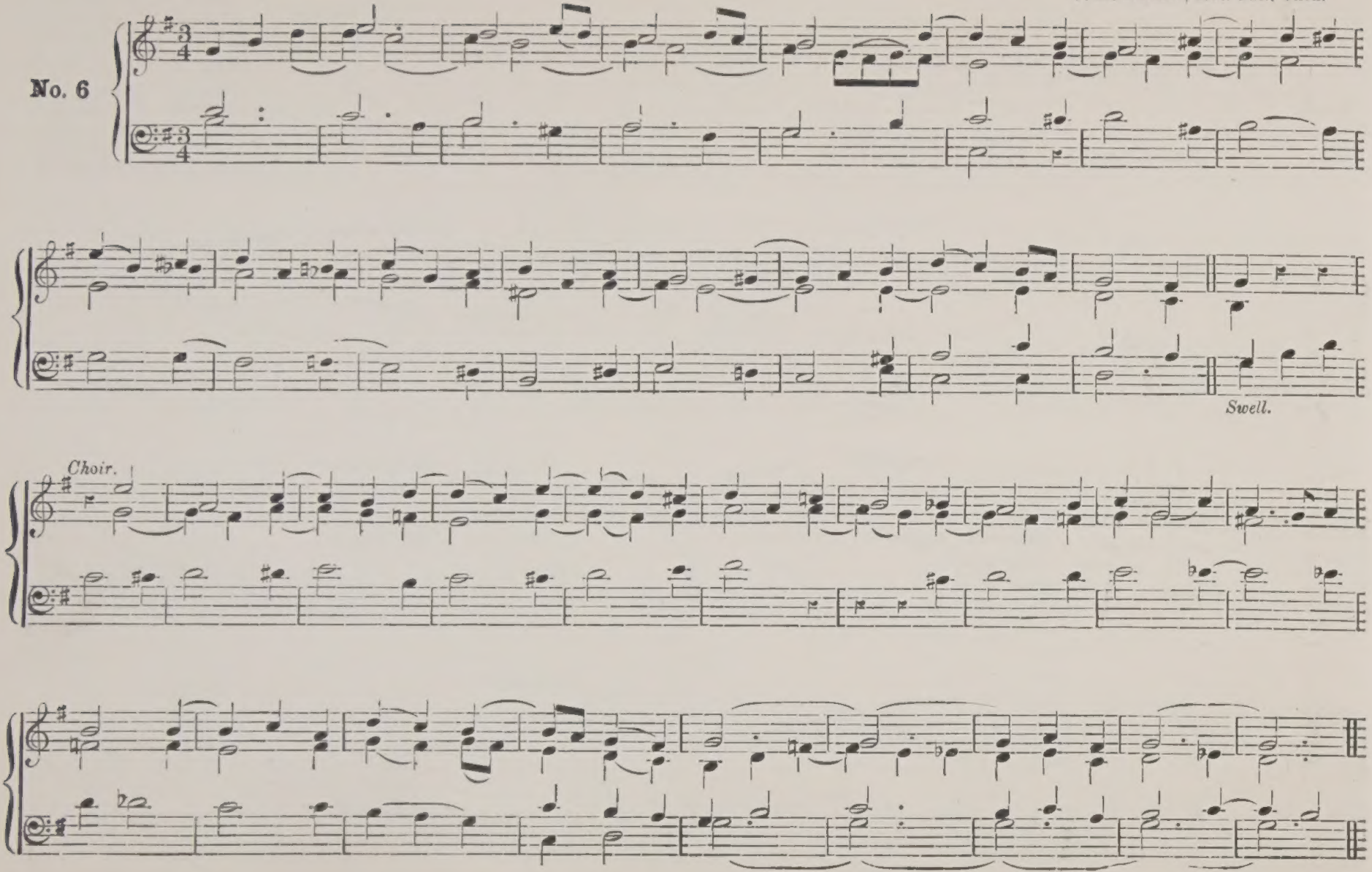
No. 5.

Moderato.



J. McMURDIE, Mus. Bac., Oxon.

No. 6



R. Turle, Organist of Armagh Cathedral.

Diapasons.

No. 7.

Slow.

Swell coupled.

p

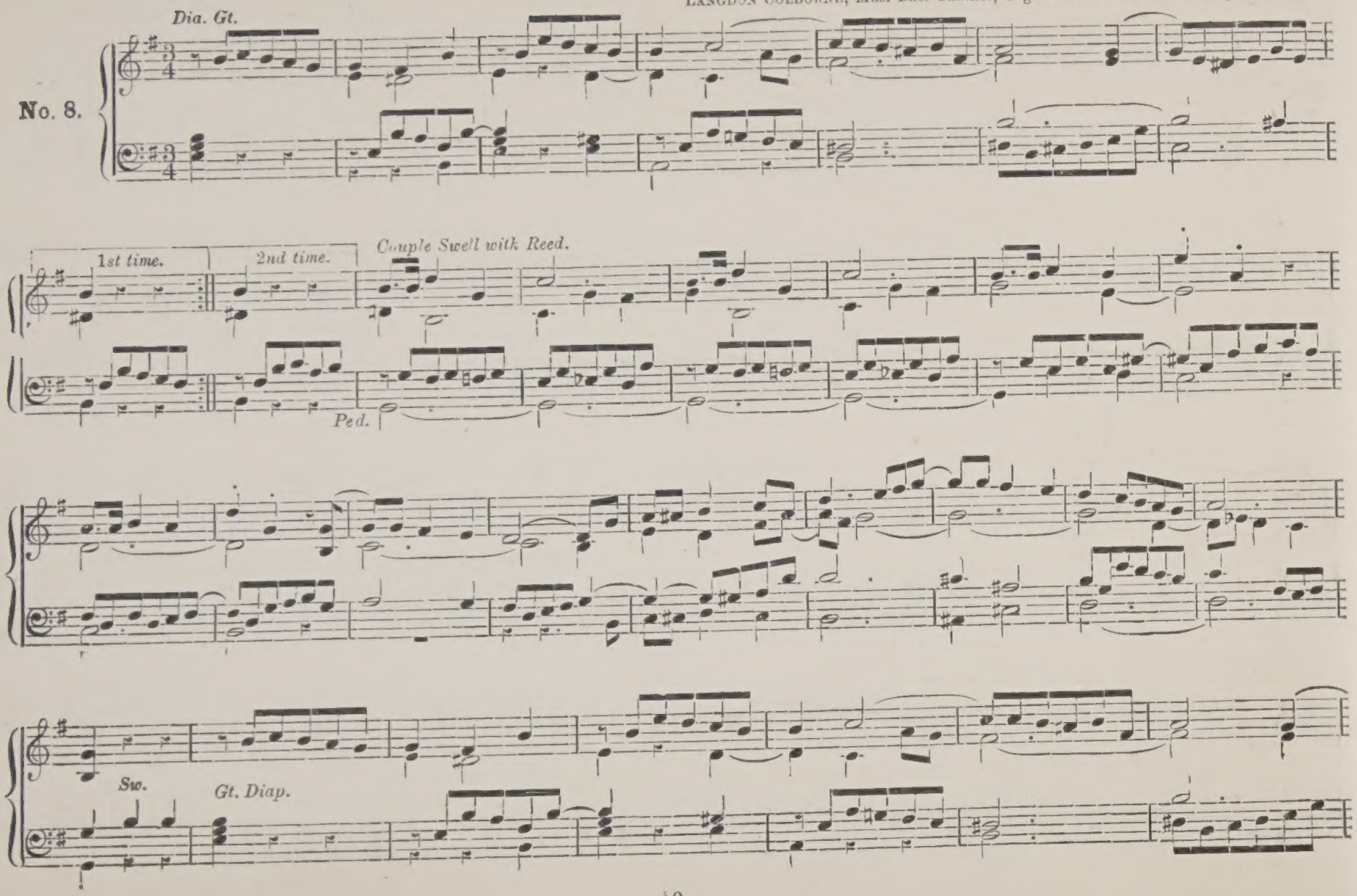
Couplers off.

Diapasons.

ANDANTE FOR THE ORGAN

LANGDON COLBORNE, Mus. Bac. Cantab., Organist of St. Michael's College, Tenbury.

No. 8.



SOFT VOLUNTARY

EUGENE SPINNEY, Mus. Bac., Oxon.

No. 9.

ANDANTE.

p Swell. Diapasons.

Gt. Diaps. to Sw. Diaps.

f

Swell Diaps. Hautboy and Prin.

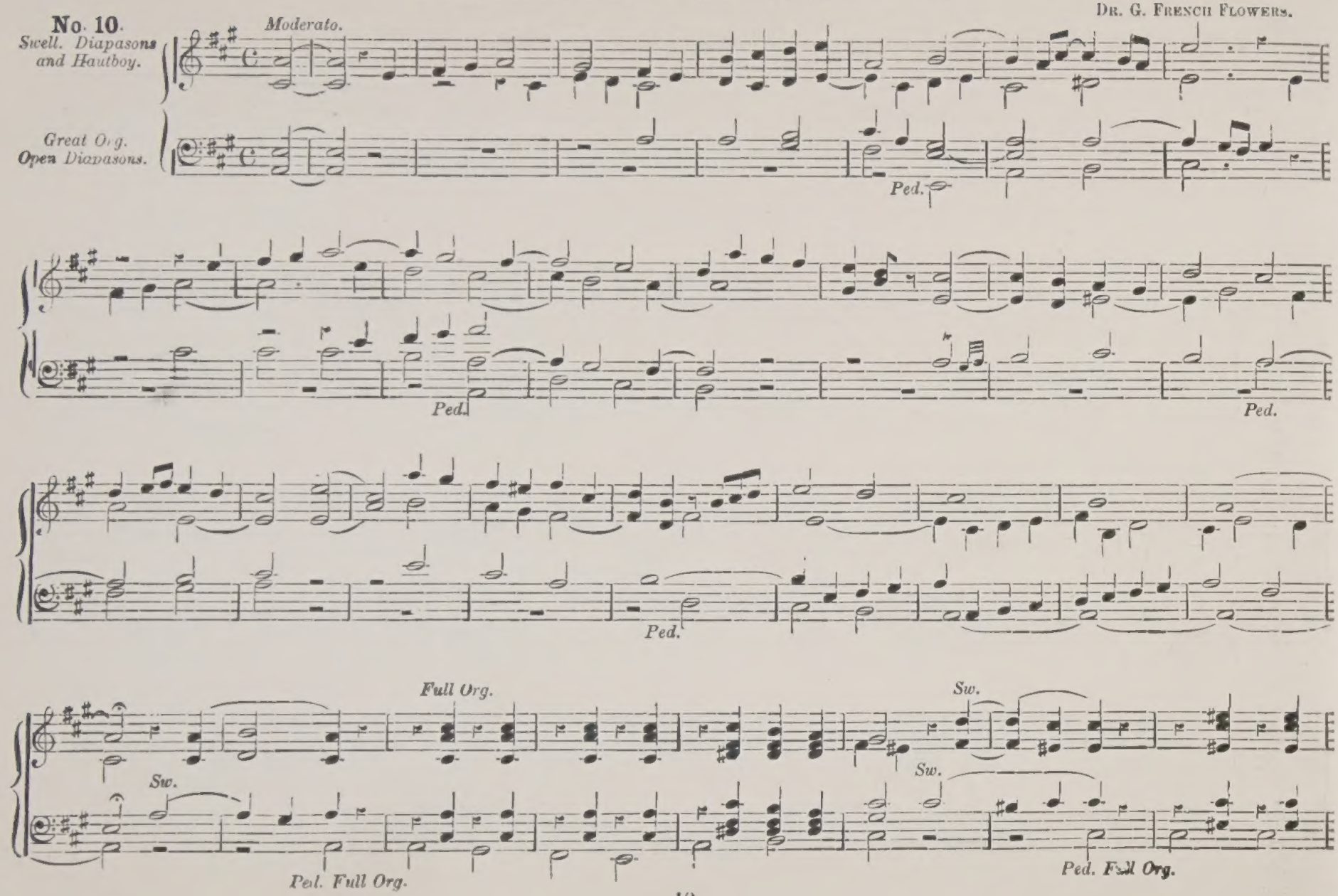
p Swell Diaps.

Ritard.

pp Stop. Diap.

No. 10.

DR. G. FRENCH FLOWERS.



Sw. Full Org. Sw.

Sw. Full Org. Sw.

Full Org.

Ped. Full.

SOFT MELODY.

No. 11.

MODERATO.

M. 92 = ♩

p *cres.* *mf* DR. A. HOLLOWAY.

p *mf* FINE.

Ped.

SHORT CONCLUDING VOLUNTARY.

To be played twice through.

H. S. Irons.

No. 12

MODERATO.

Full to 15th.

Gt. Org.

Ped.

Ped.

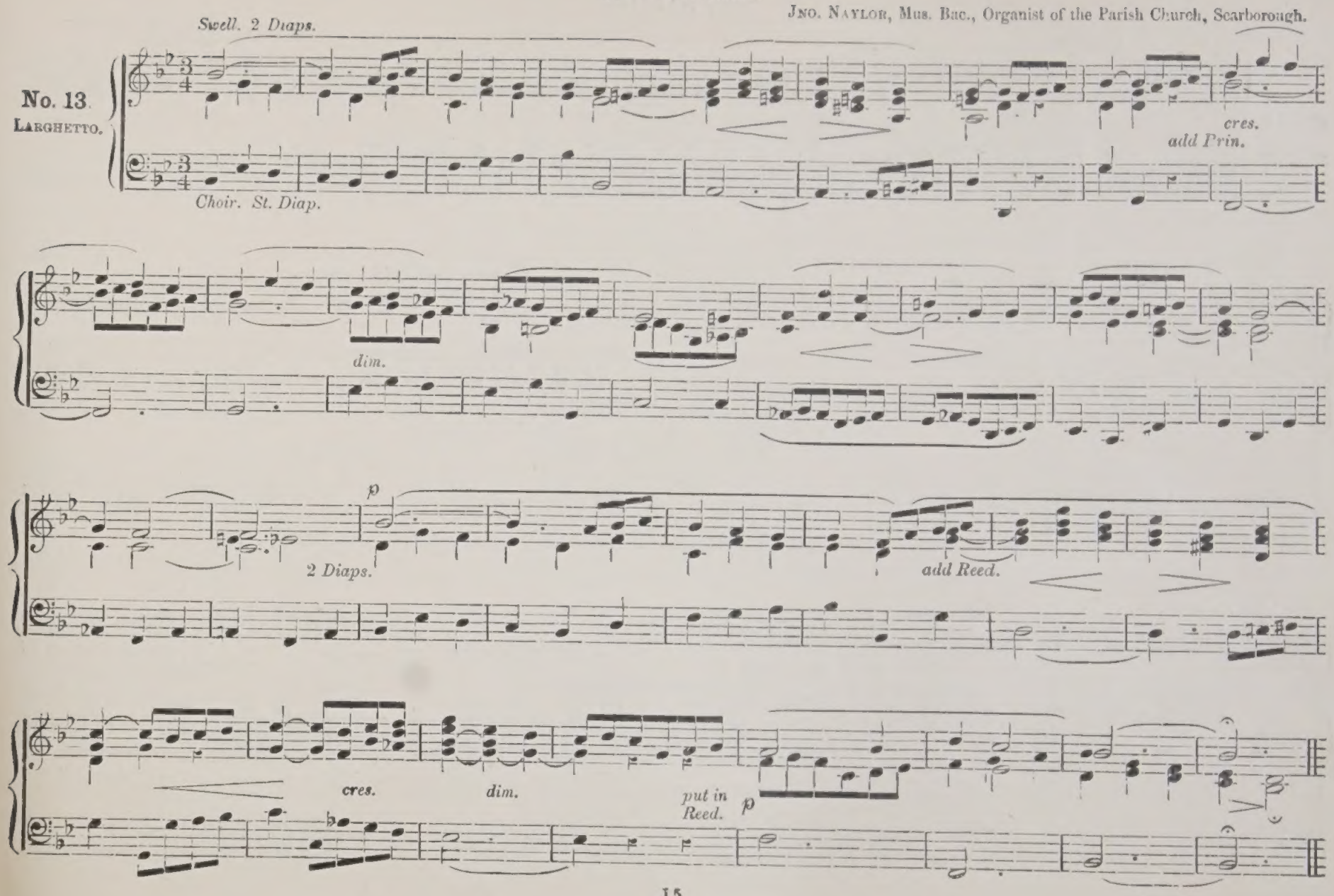
p

Swell.

2 Diaps. and Prin. Both Hands.

f *Gt. Org. to 15th.*

JNO. NAYLOR, Mus. Bac., Organist of the Parish Church, Scarborough.



G. B. Allen, Mus. Bac.

No. 14.

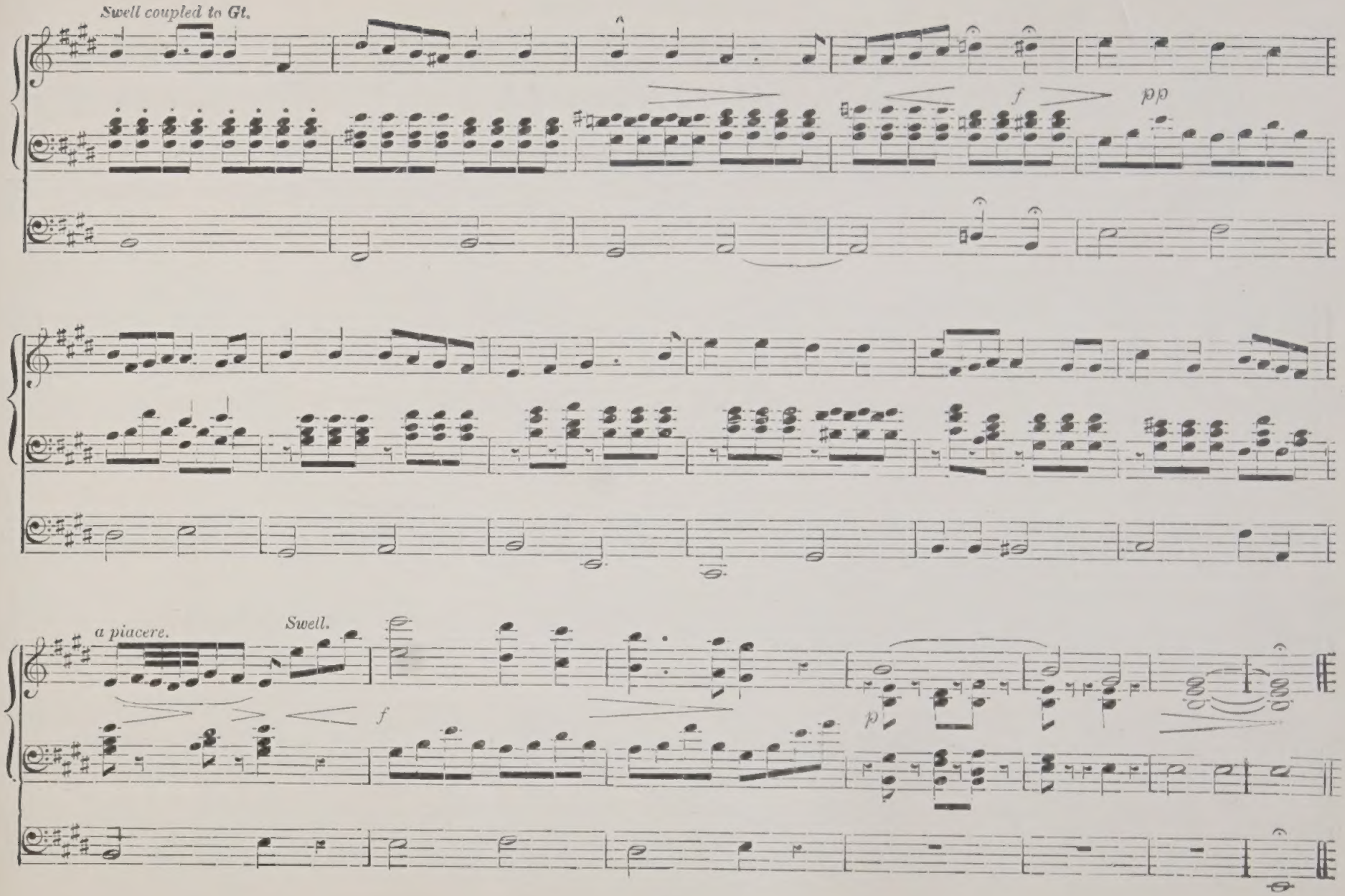
Manuals.

Swell. *Diapasons.*

Cremona and Stop'd Diapason.

ven legato.

Ped.

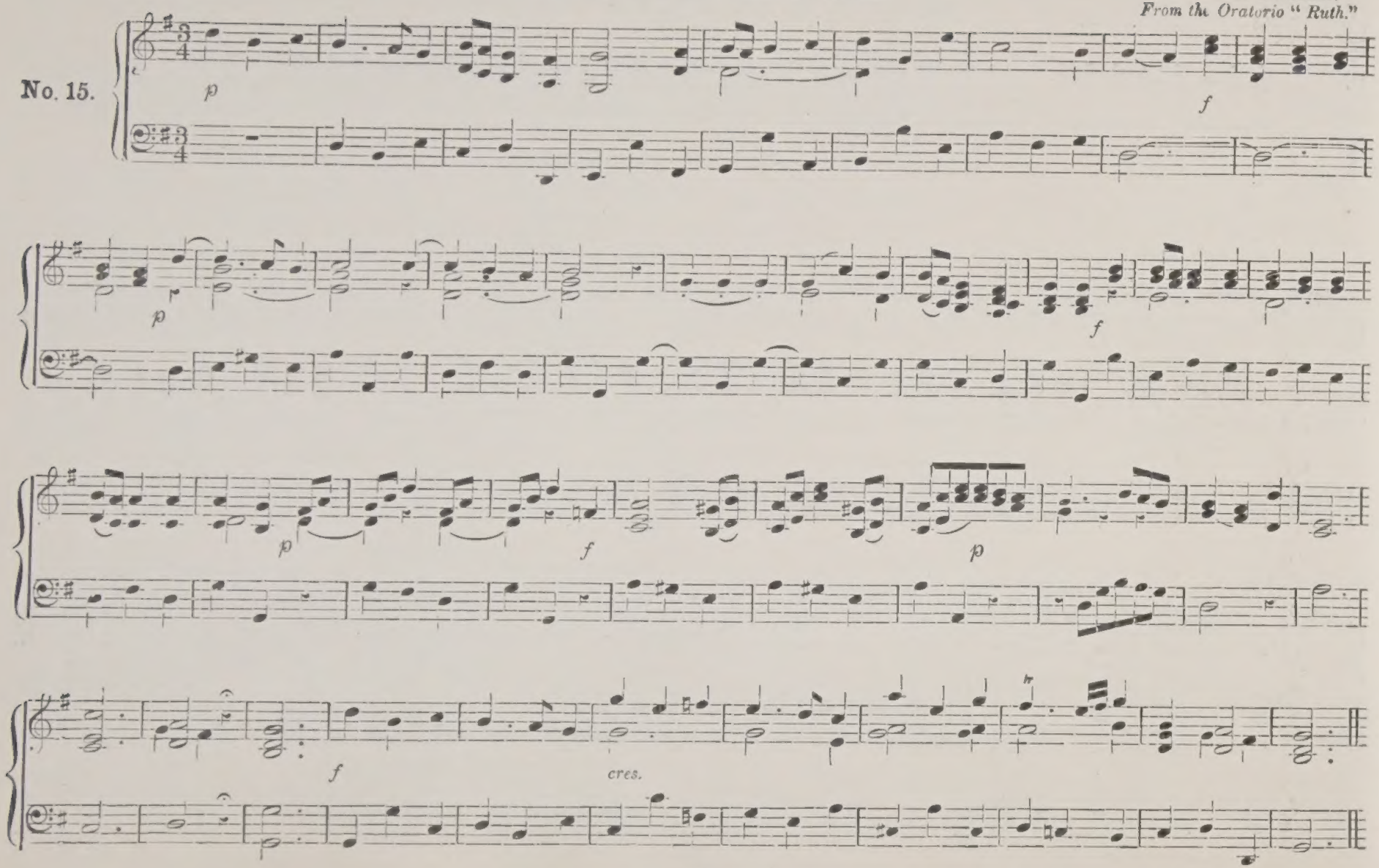

Swell coupled to Gt.
f
pp
a piacere.
Swell.
f
p

INTRODUCTORY VOLUNTARY.

"FOR THE LORD HAD VISITED HIS PEOPLE."

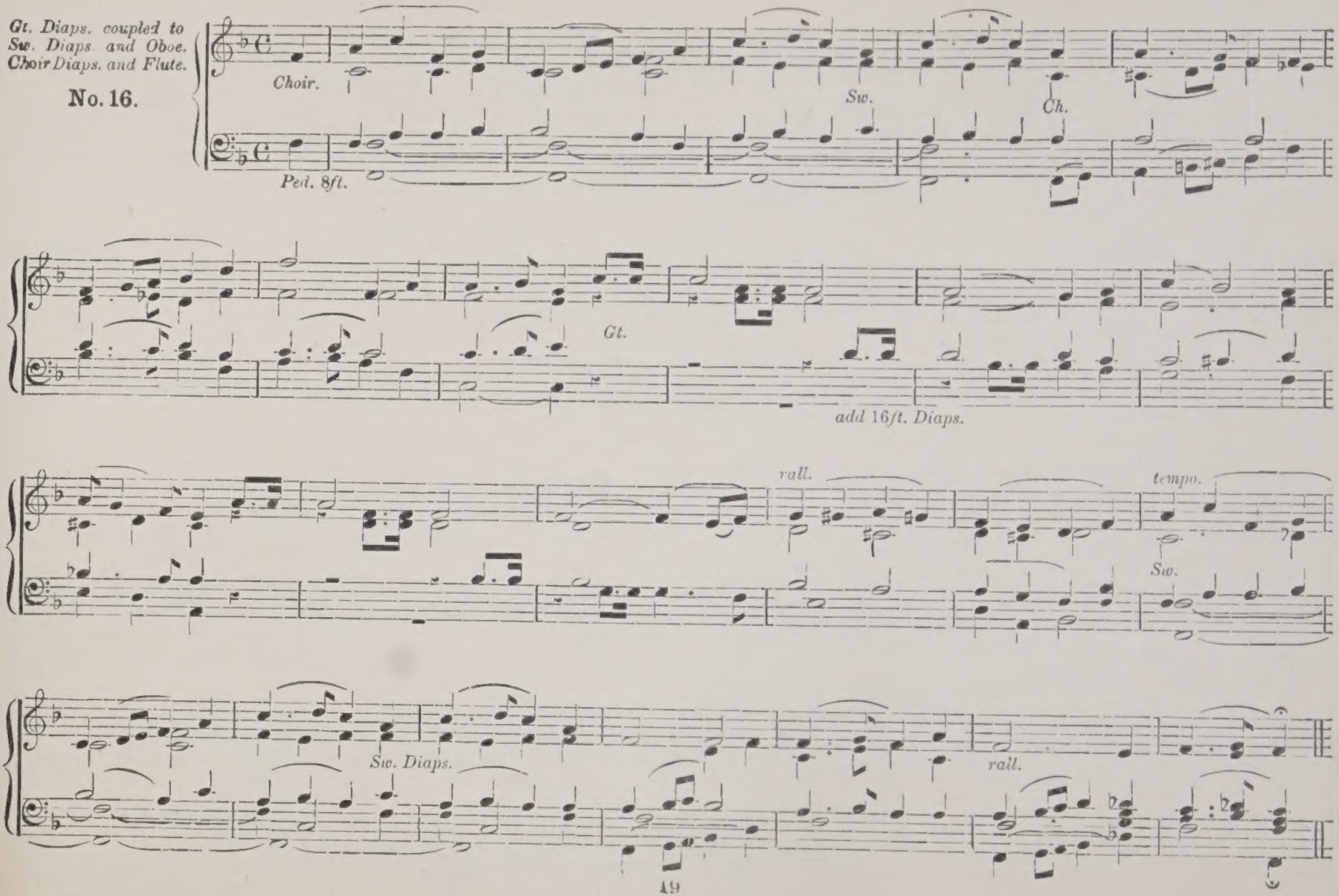
G. TOLHURST.
From the Oratorio "Ruth."

No. 15.



Gt. Diaps. coupled to Sw. Diaps. and Oboe. Choir Diaps. and Flute.

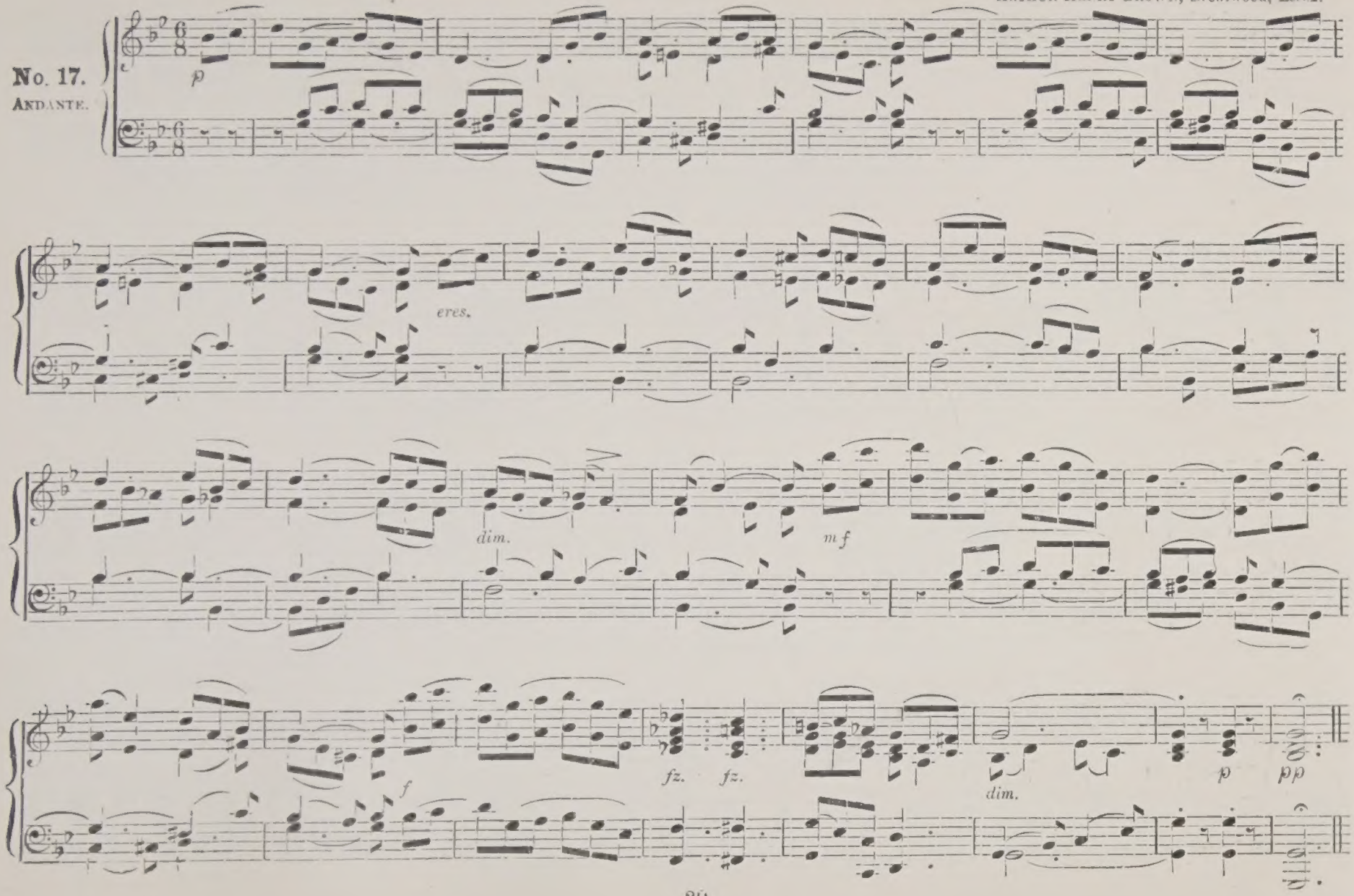
No. 16.



ARTHUR HENRY BROWN, Brentwood, Essex.

No. 17.

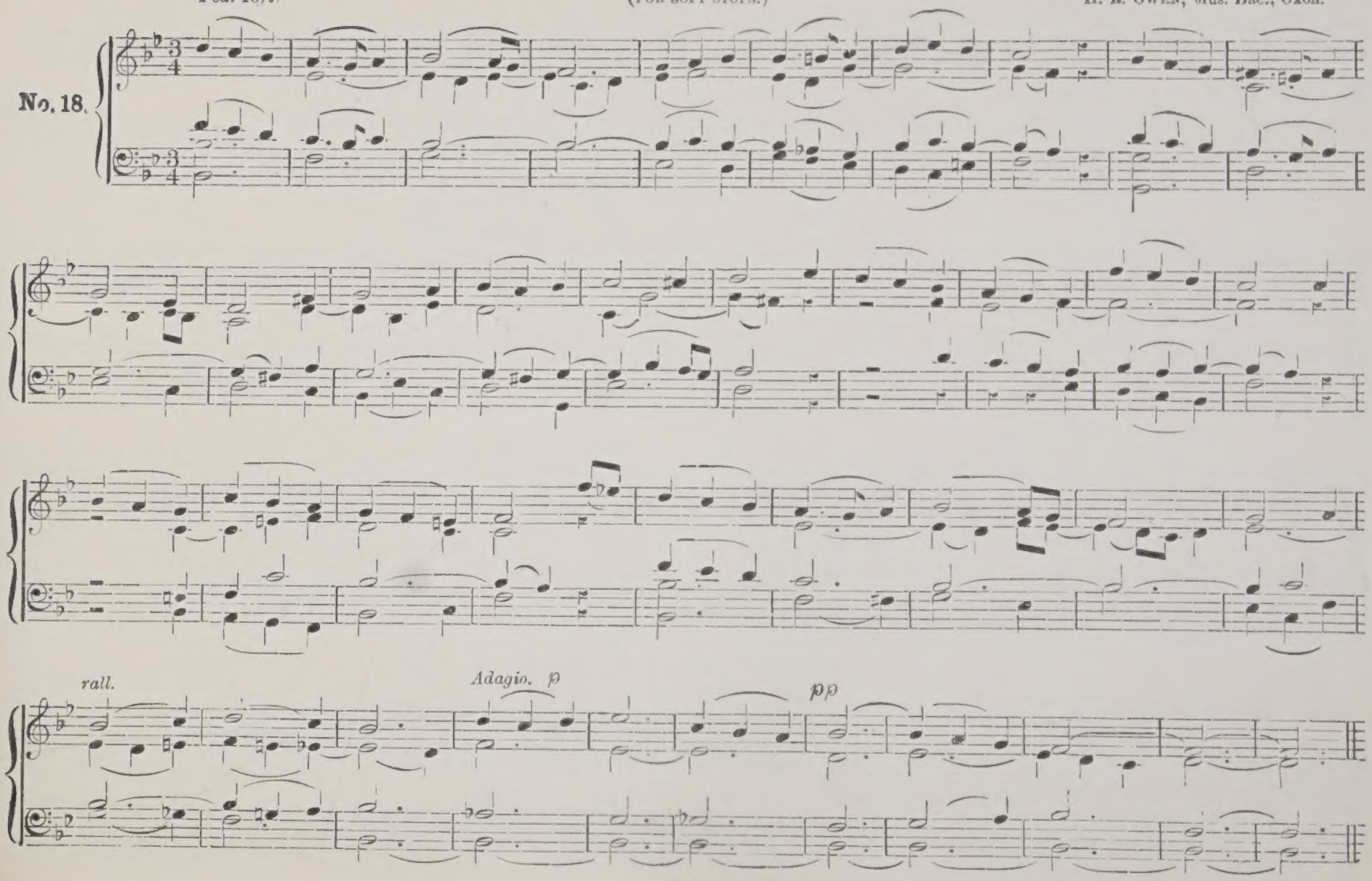
ANDANTE.



ANDANTE SOSTENUTO.

Ped. 16*ft.* (FOR SOFT STOPS.) H. E. OWEN, Mus. Bac., Oxon.

No. 18.

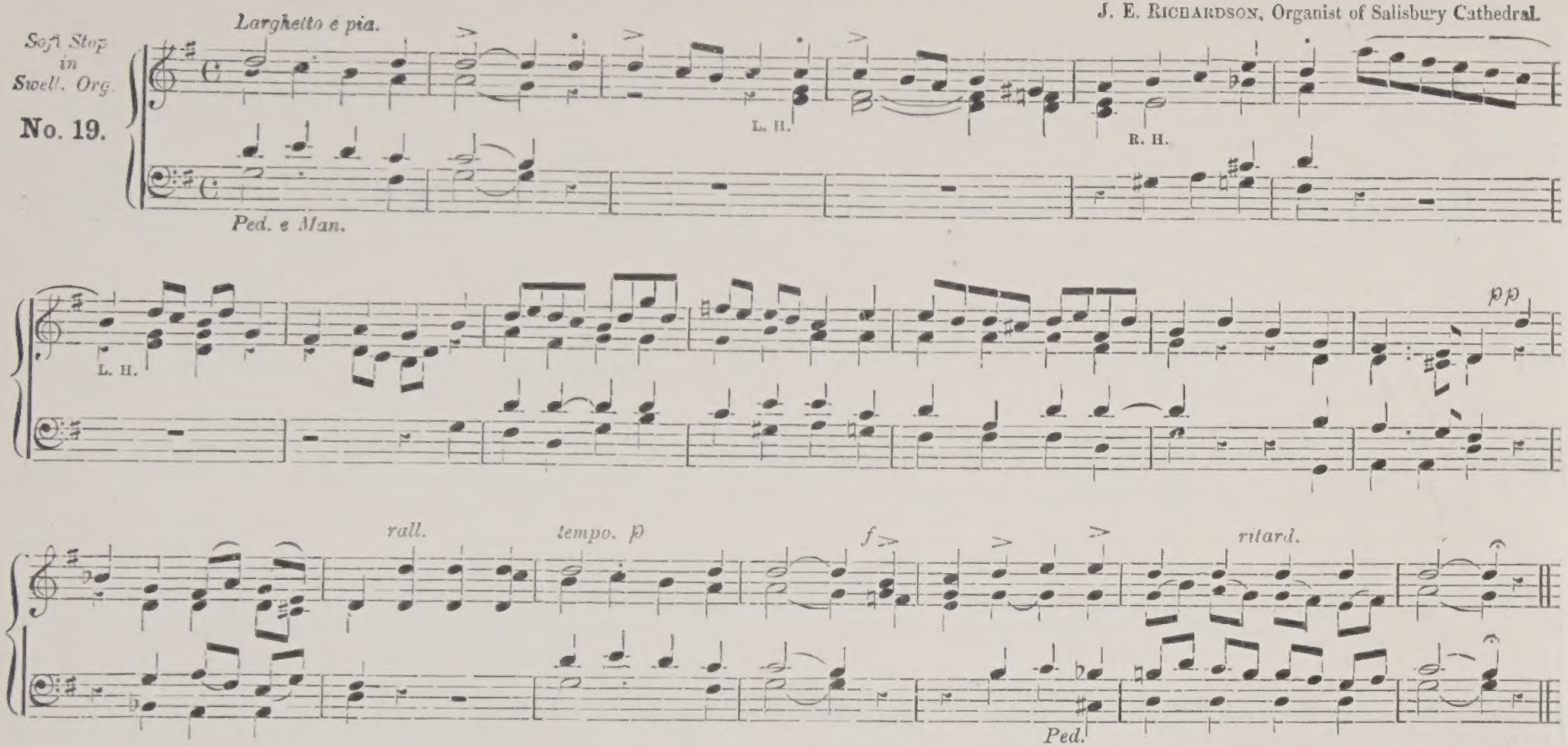


INTRODUCTORY, OR MIDDLE VOLUNTARY.

J. E. Richardson, Organist of Salisbury Cathedral.

Soft Stop in Swell. Org.

No. 19.

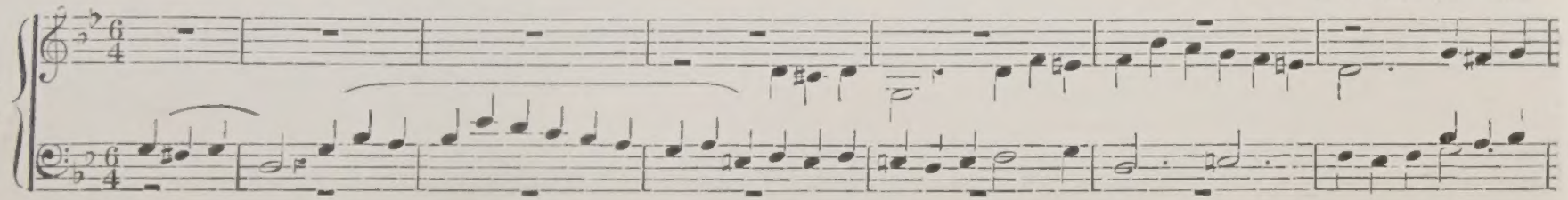


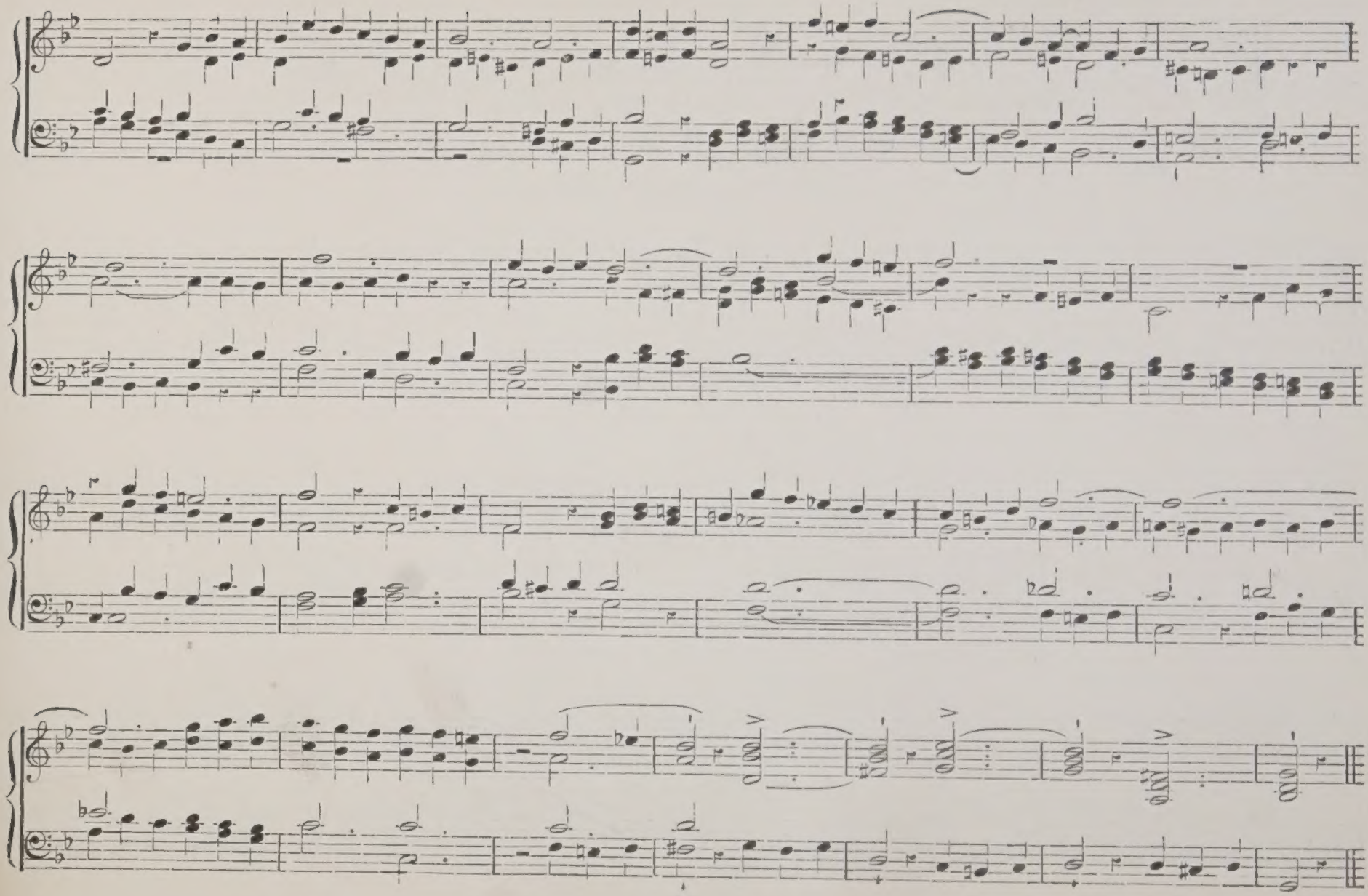
FUGUE, FOUNDED ON "ST. BRIDE'S."

Dr. French Flowers.

No. 20.

Moderato

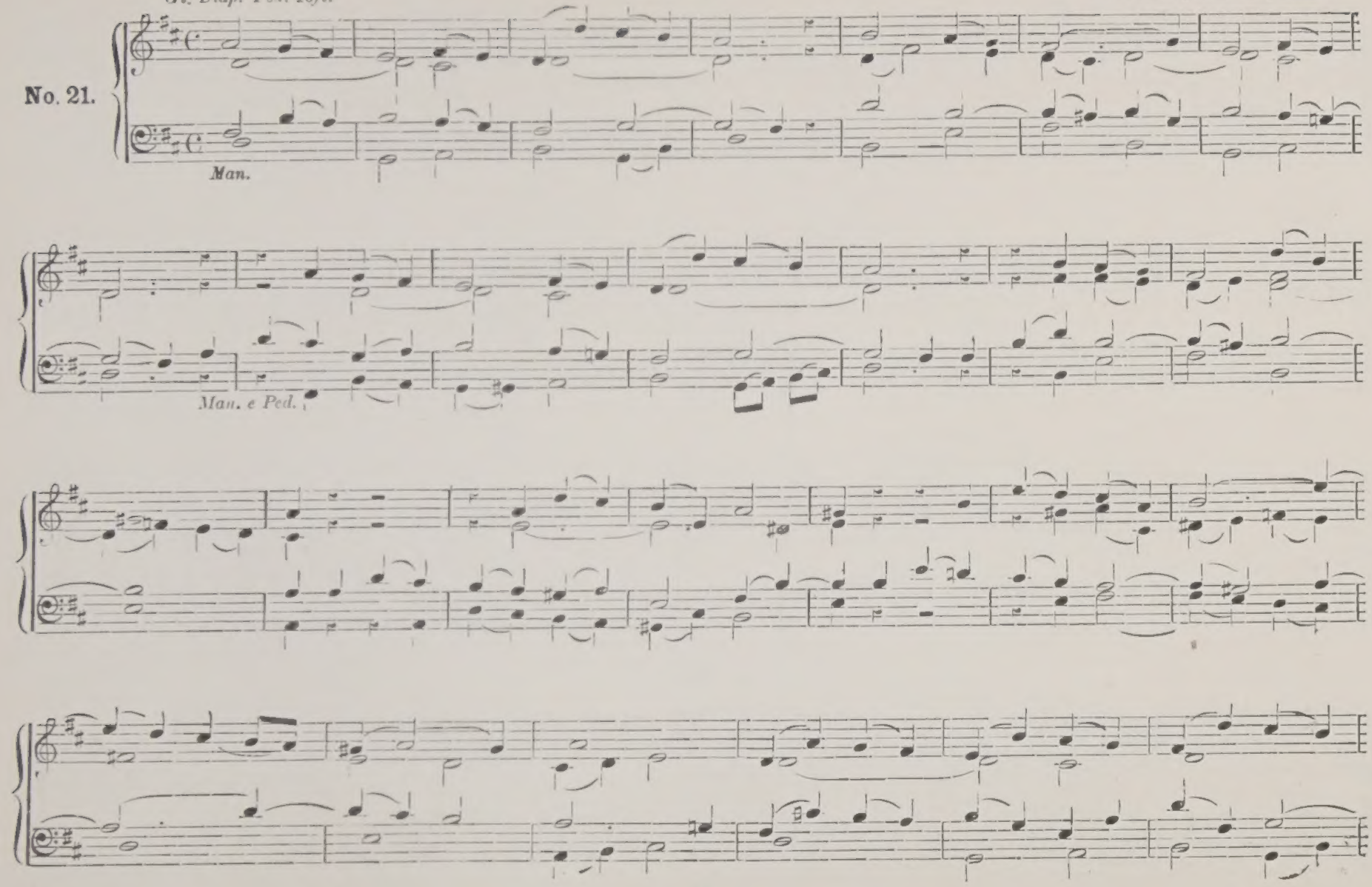


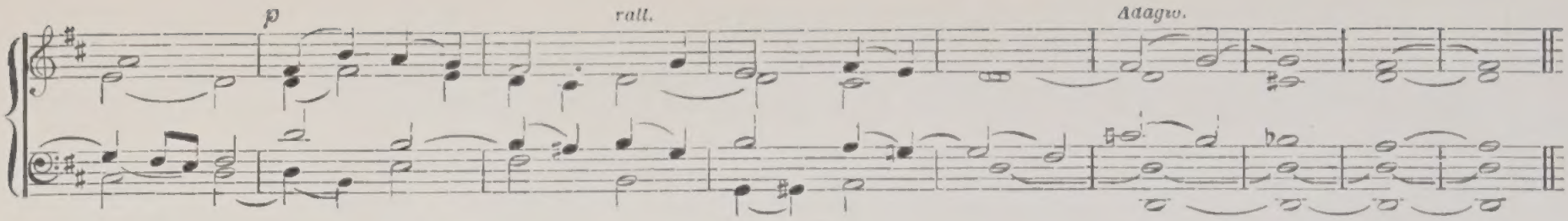


ANDANTE CANTABILE.

H. E. Owen, Mus. Bac., Oxon.

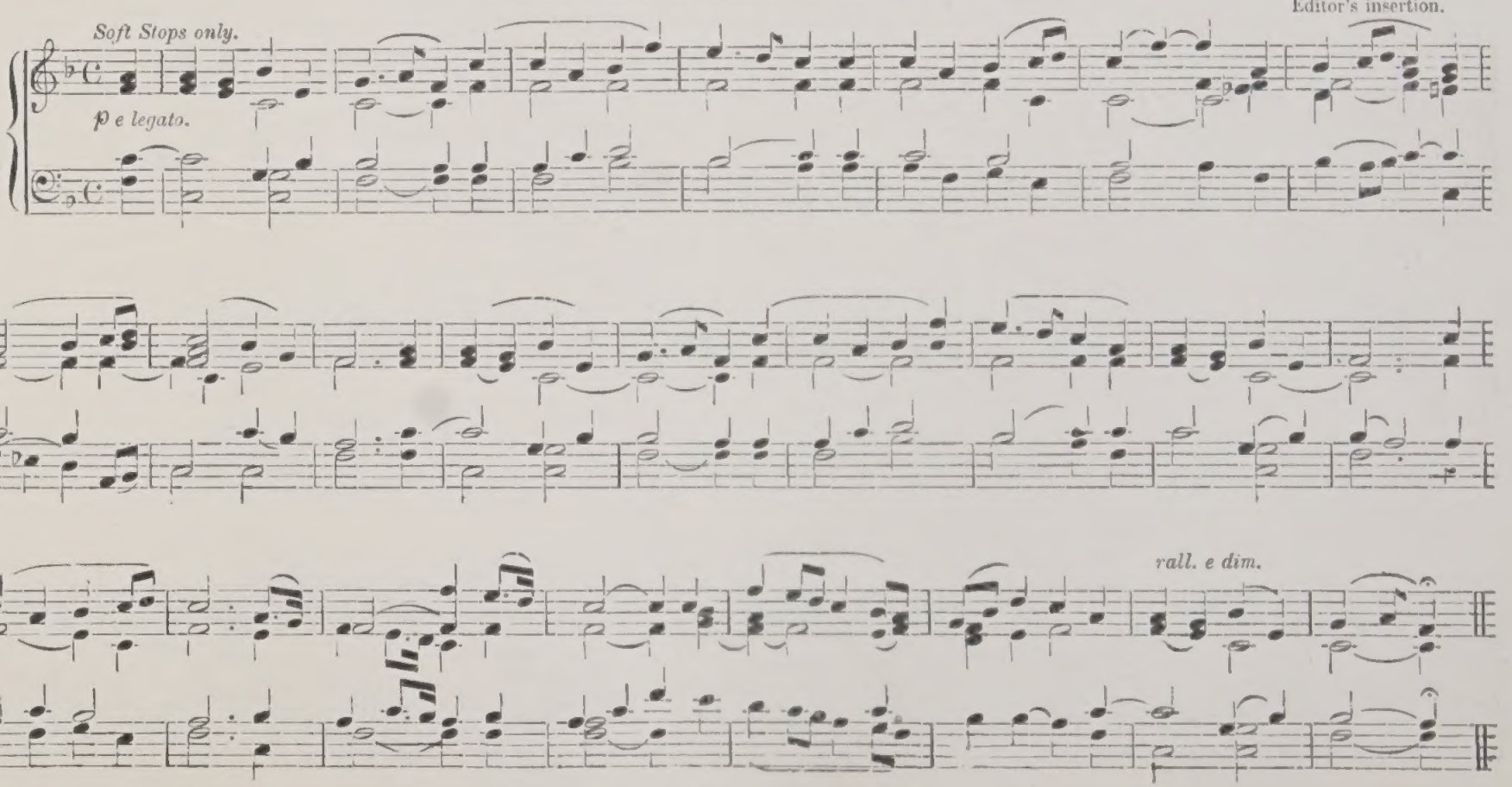
No. 21.





INTRODUCTORY, OR MIDDLE VOLUNTARY.

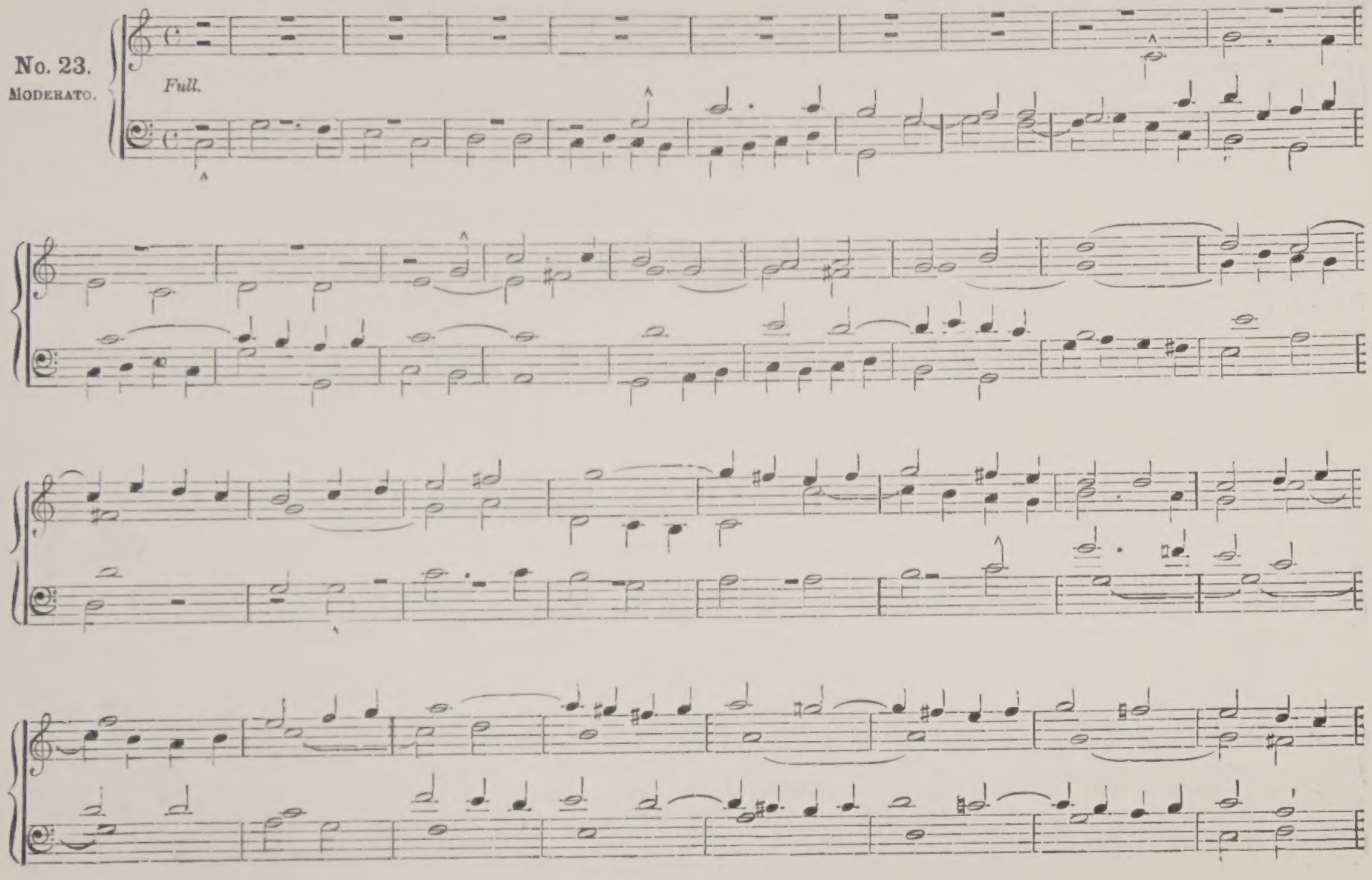
No. 22.
ANDANTE CANTABILE.

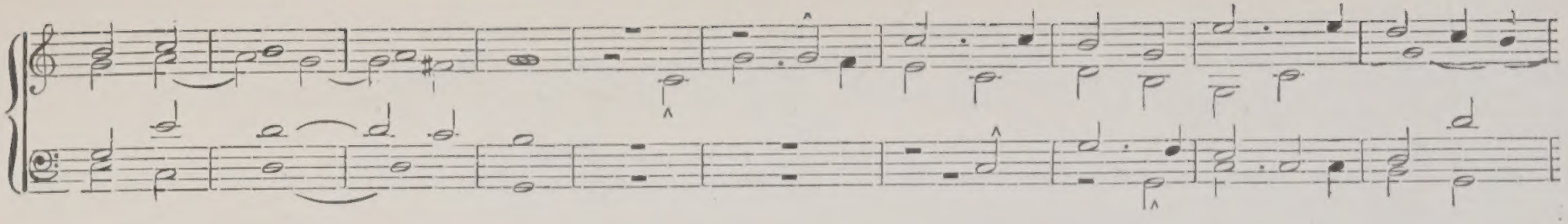


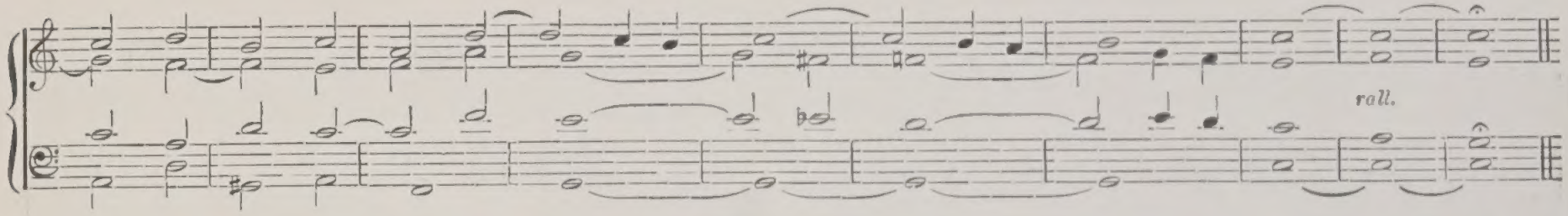
JOSEPH C. TILEY, Mus. Bac., Oxon,
Organist of St. Michael Bassishaw, Basinghall Street, London.

No. 23.

MODERATO.



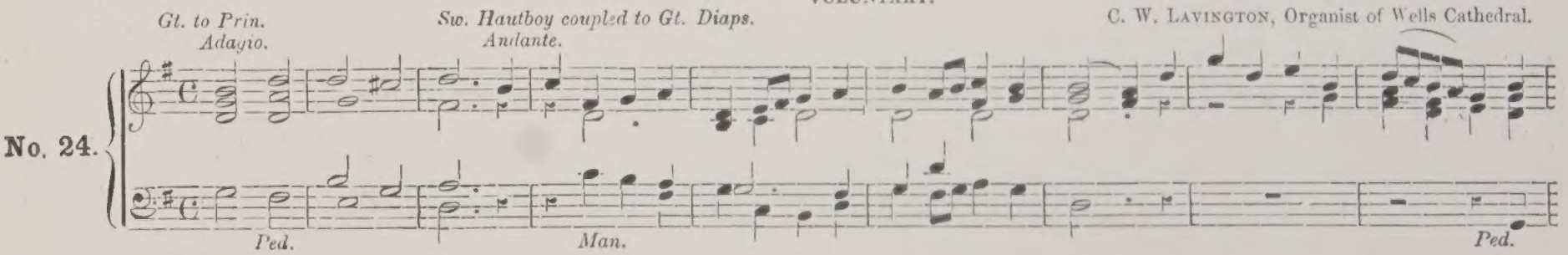


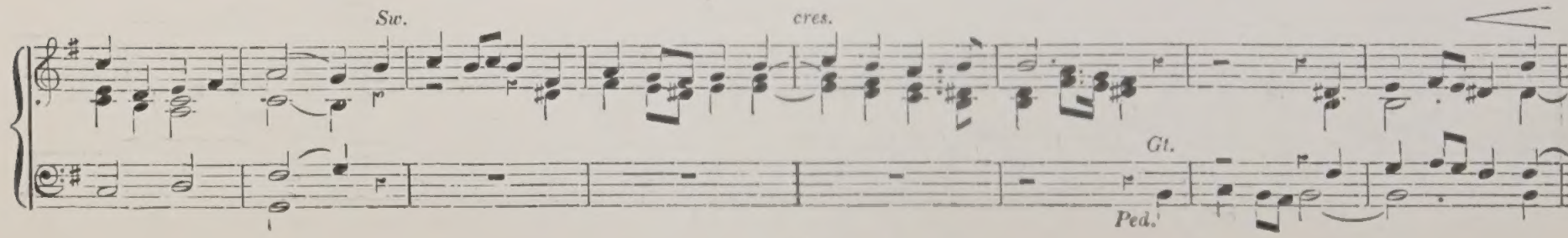


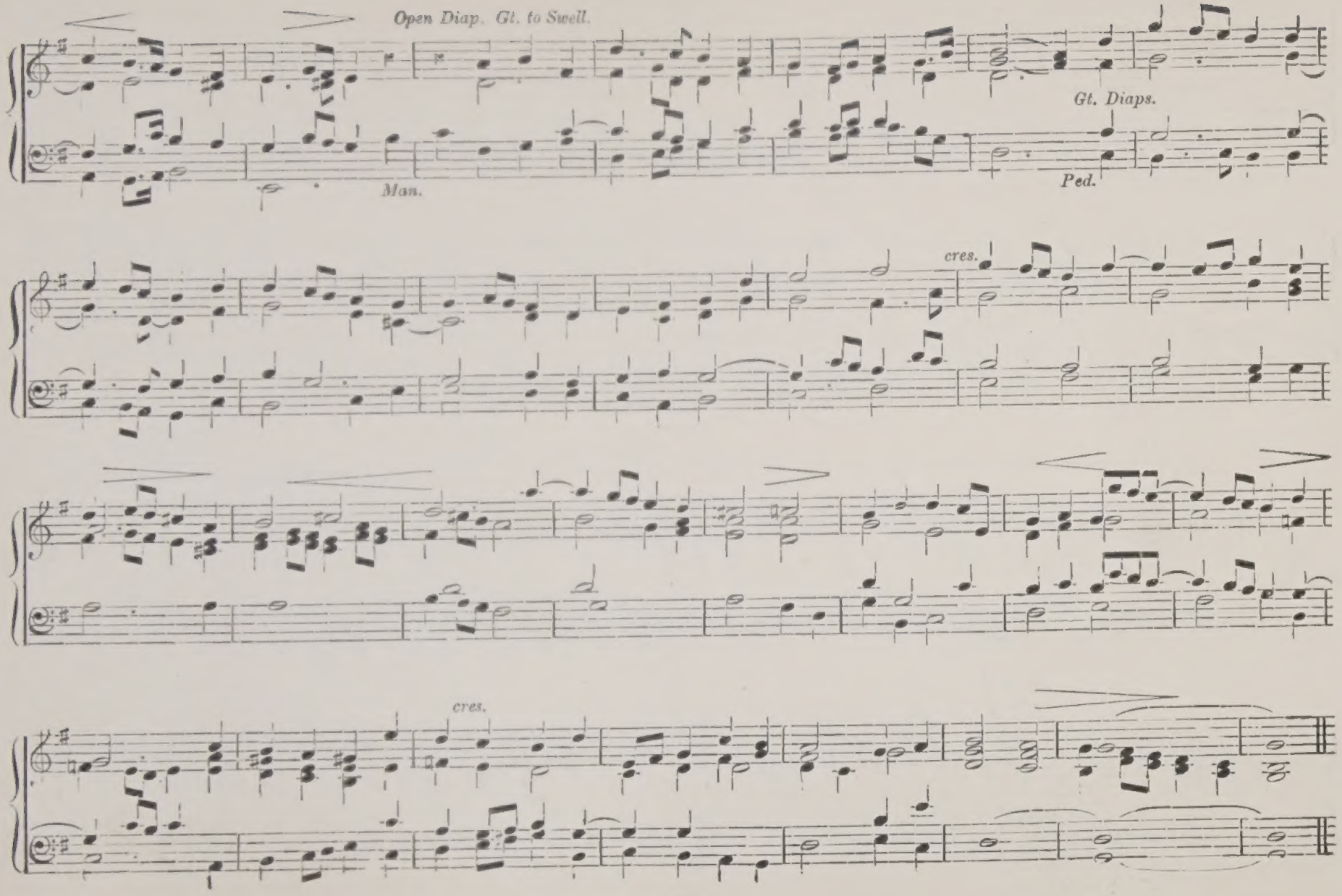
VOLUNTARY.

C. W. LAVINGTON, Organist of Wells Cathedral.

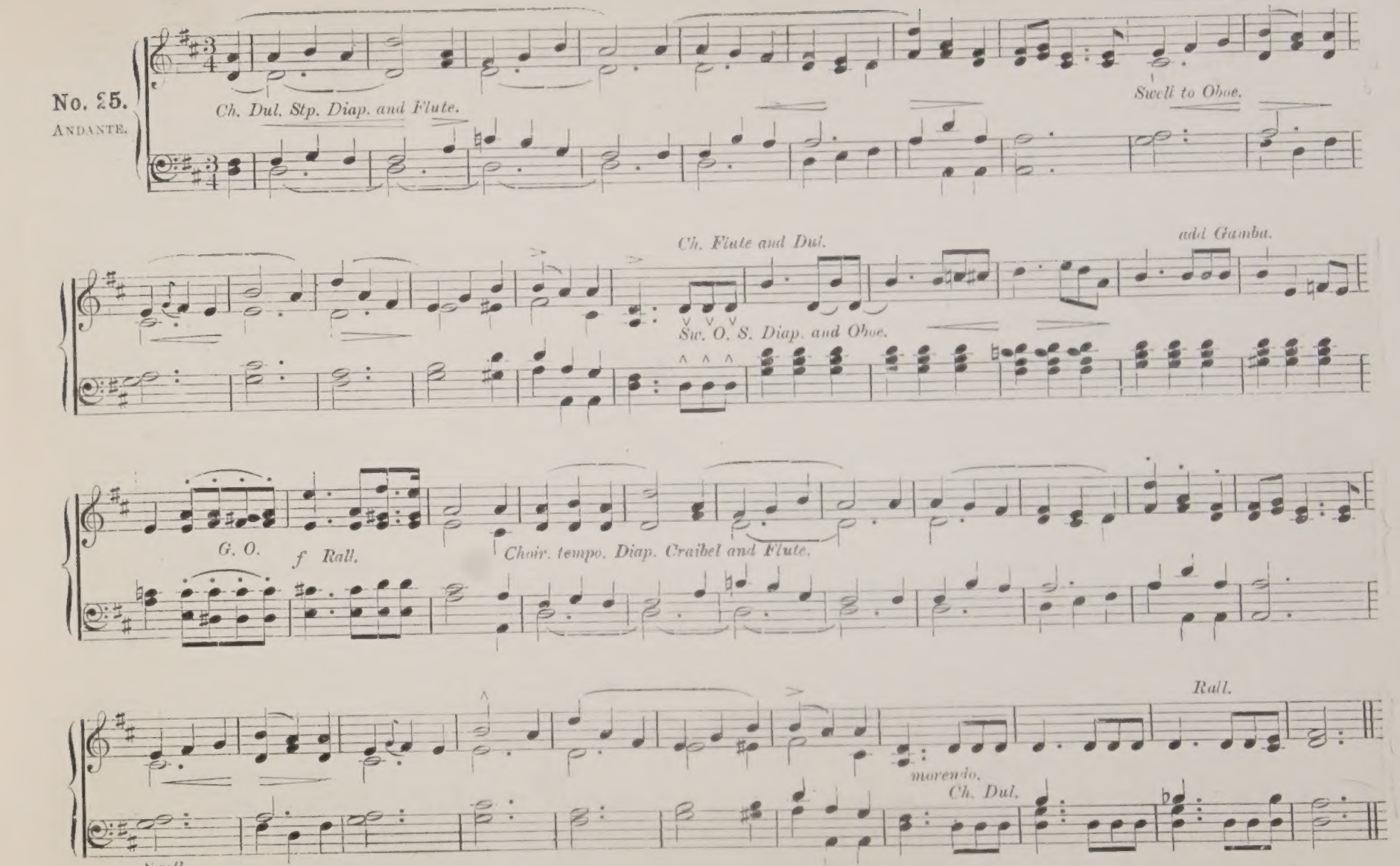
No. 24.



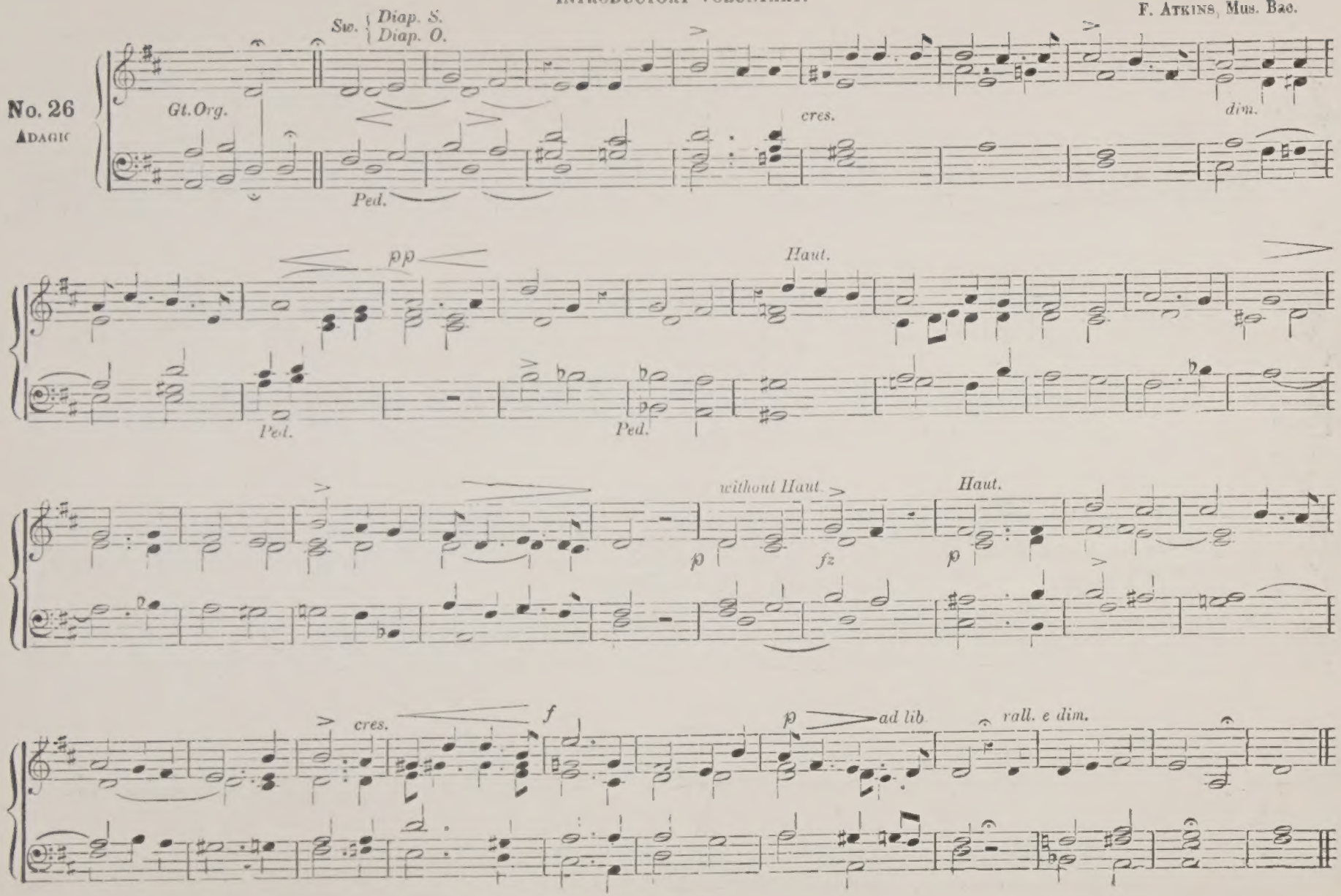



Open Diap. Gt. to Swell.
Man.
Gt. Diaps.
Ped.
cres.
cres.

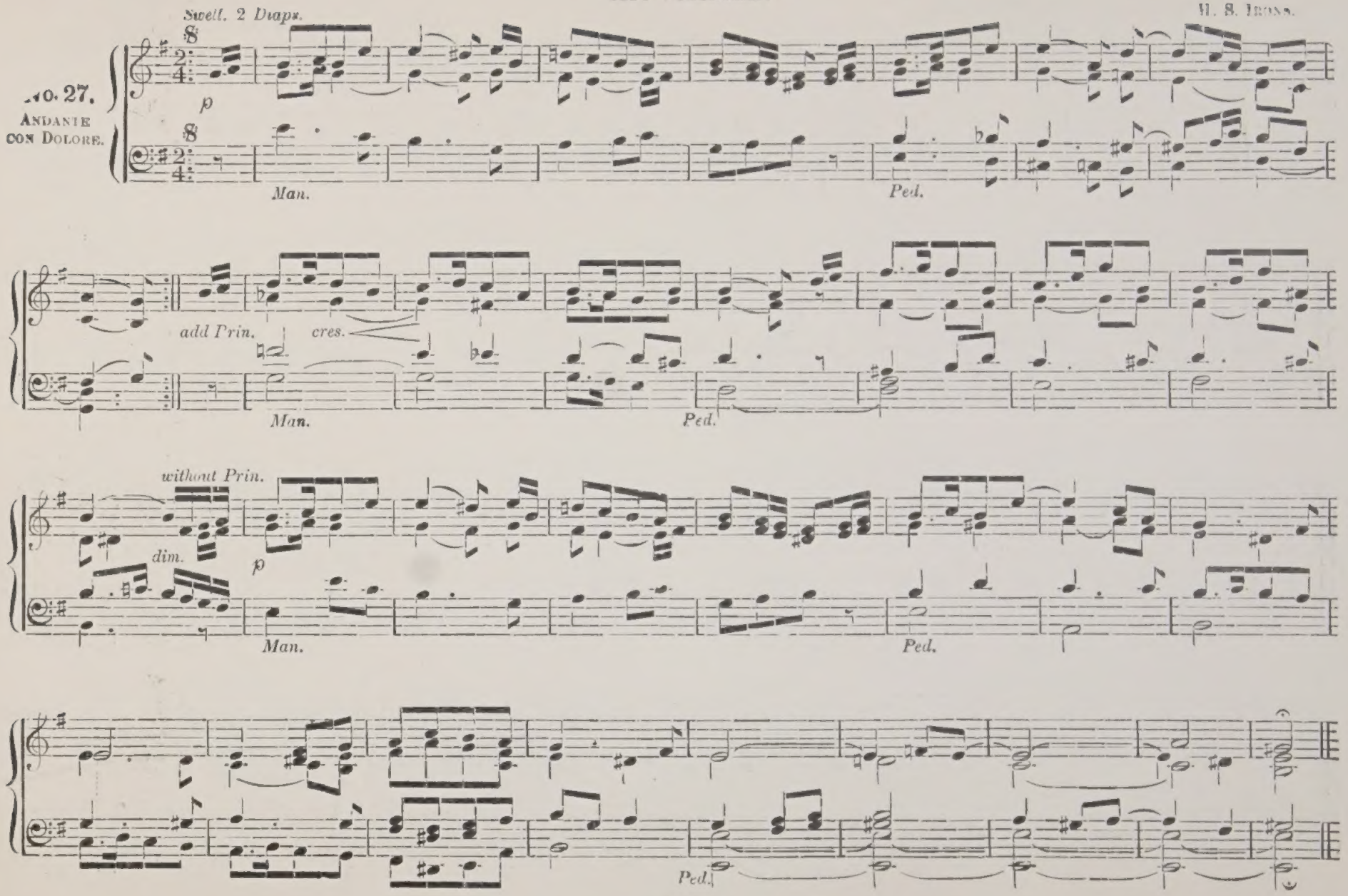
Dr. Bennett Gilbert.



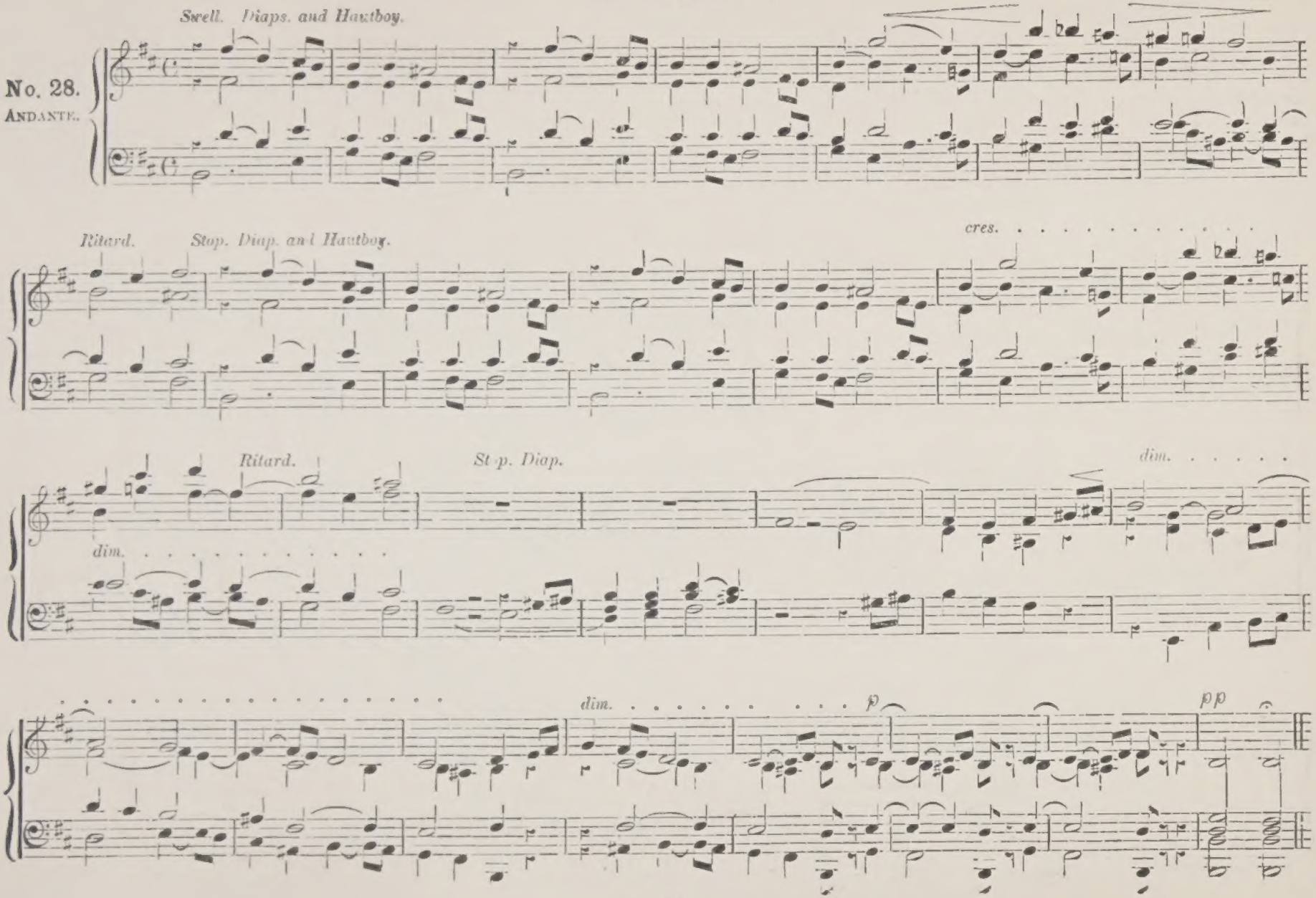
F. Atkins, Mus. Bac.



H. S. Irons.


Swell. 2 Diapr.
No. 27.
Andante con Dolore.
p
Man.
Ped.
add Prin.
cres.
Man.
Ped.
without Prin.
dim.
p
Man.
Ped.
Ped.

No. 28.
ANDANTE.



Swell Diapason. } *coupled.*
Great Org. Dul. }
Ped. 16ft. coupled to Swell.

SOFT VOLUNTARY.

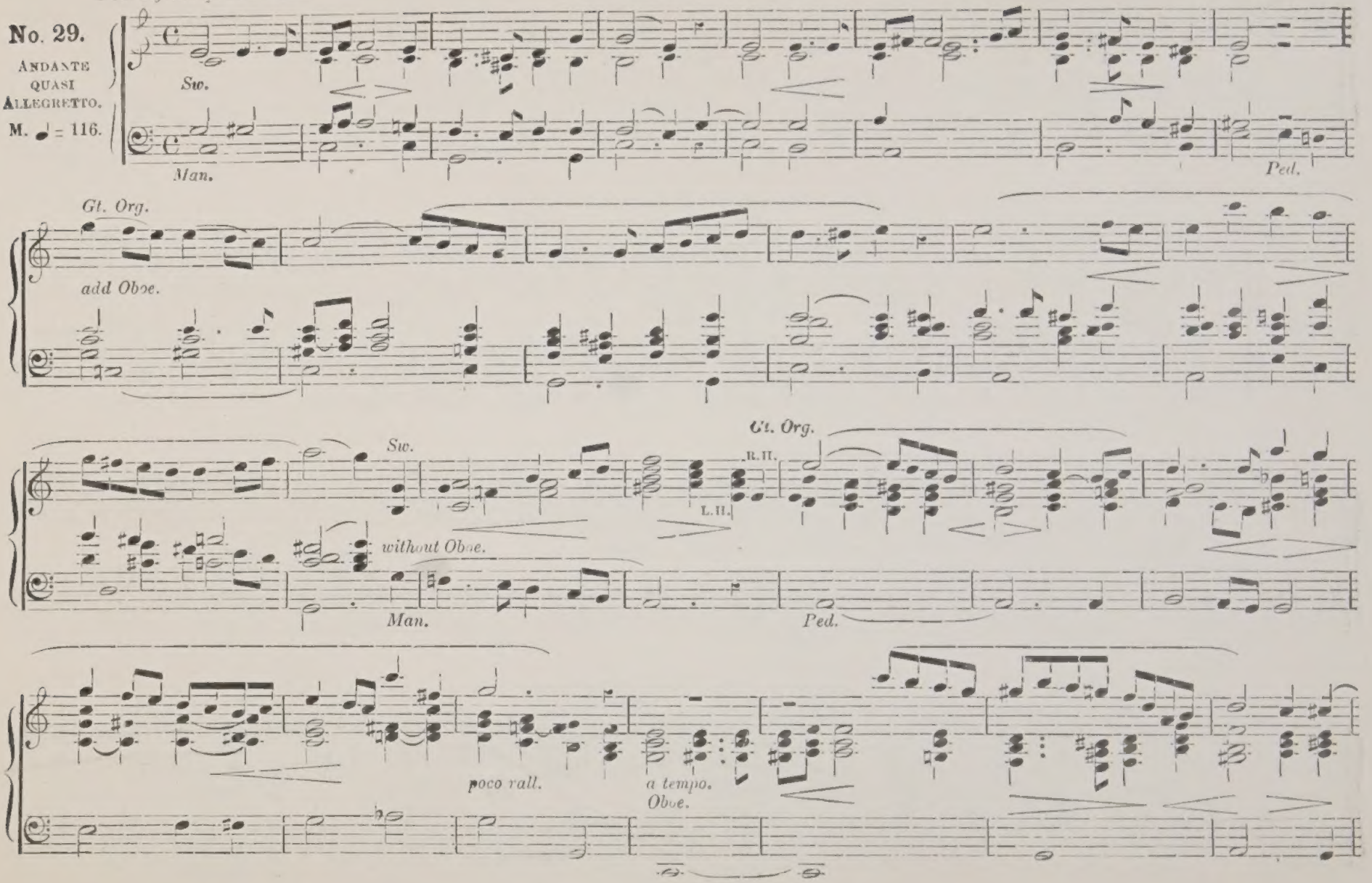
FOR THE ORGAN.

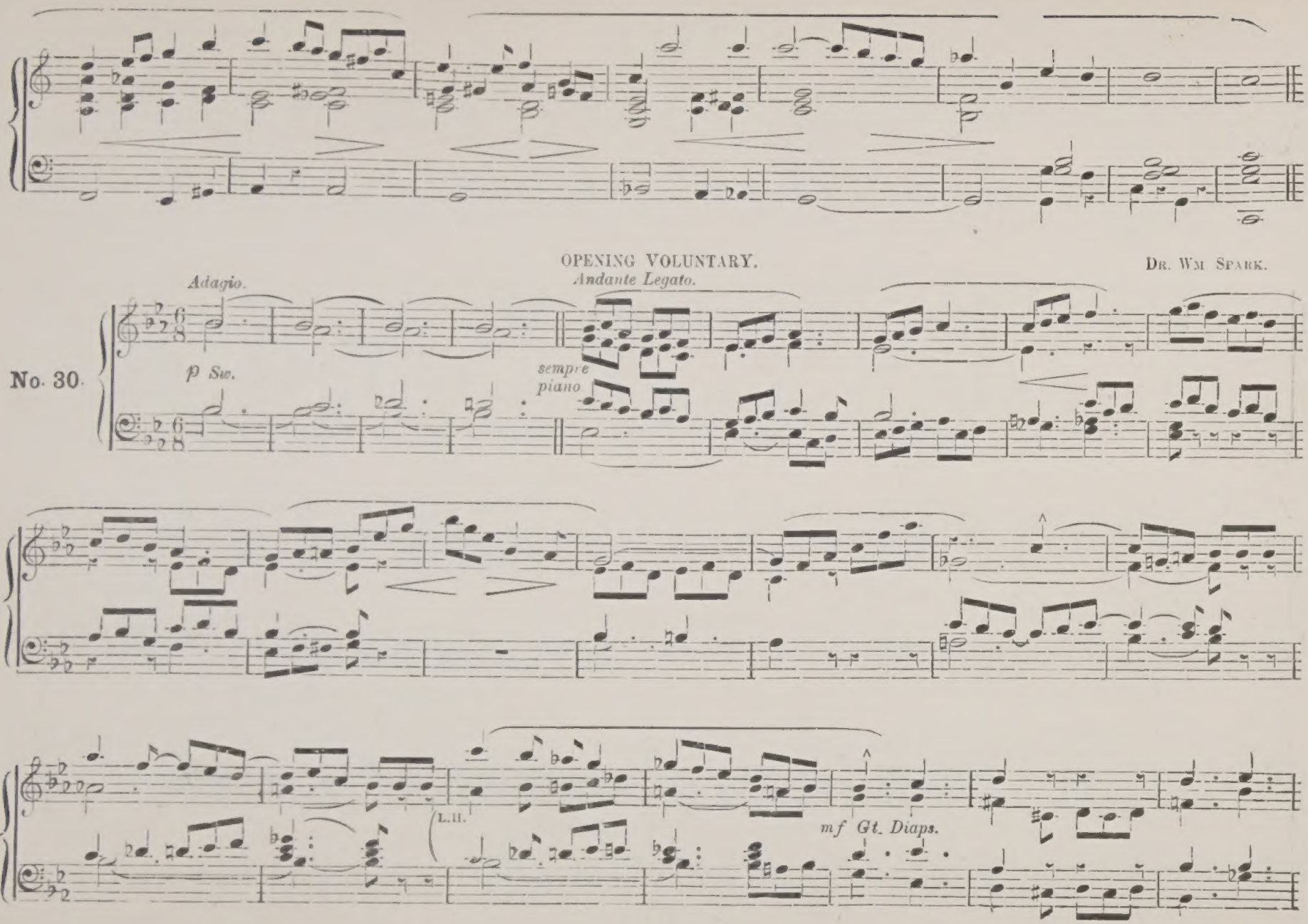
Composed by J. Baptiste Calkin.
Op. 59.

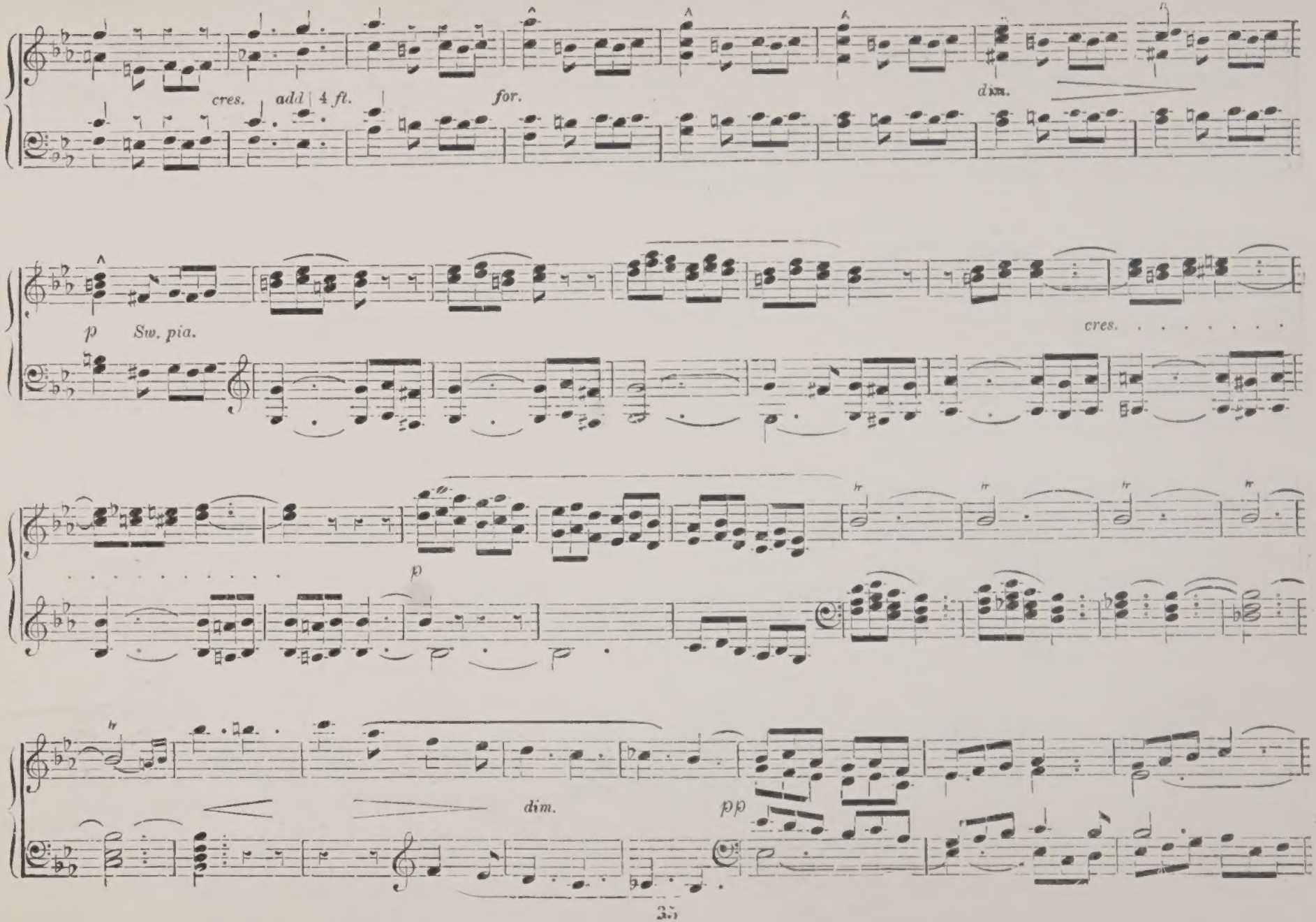
No. 29.

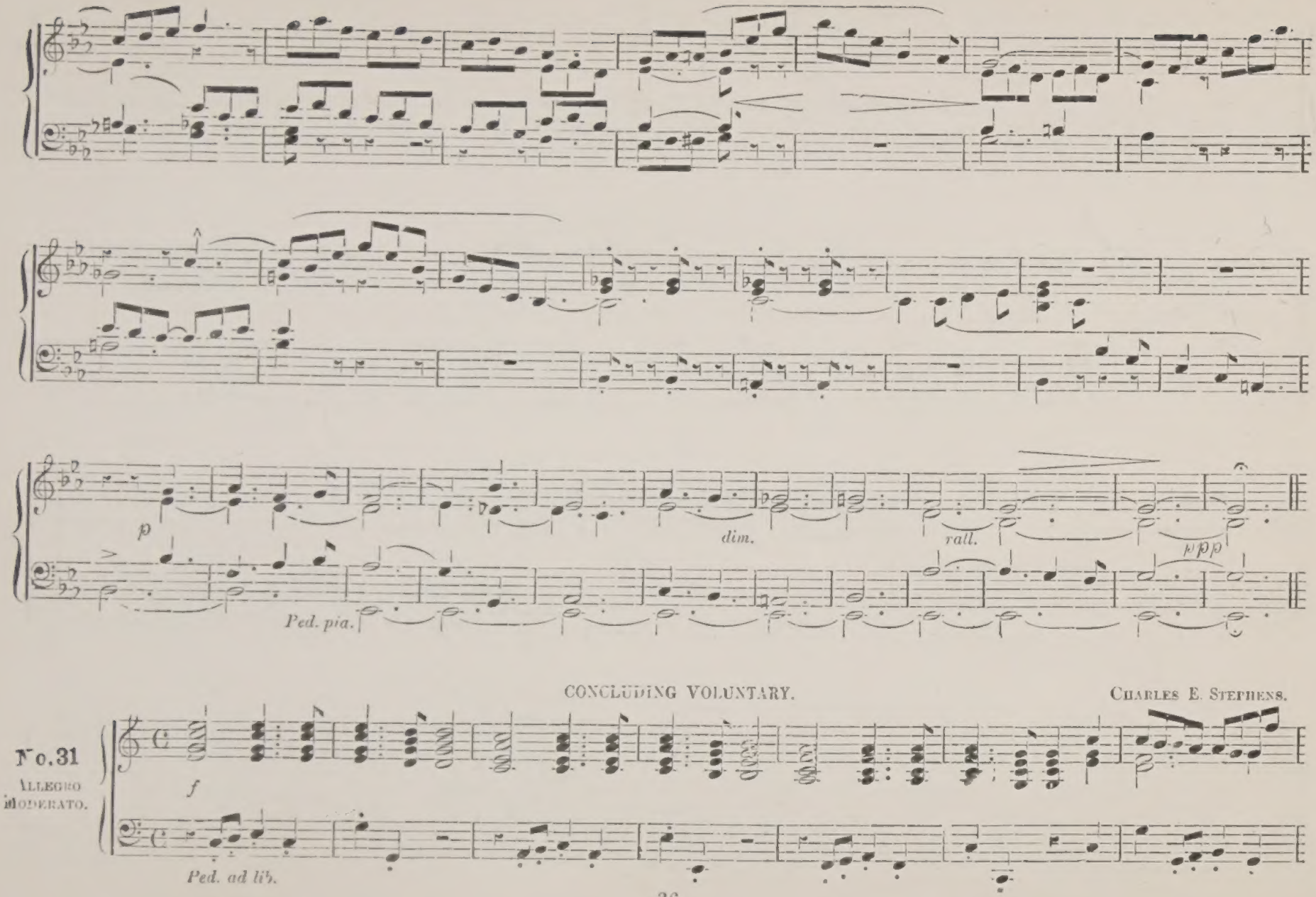
ANDANTE QUASI ALLEGRETTO.

M. ♩ = 116.




OPENING VOLUNTARY.
Andante Legato.
Dr. Wm Spark.
Adagio.
No. 30.
p Sw.
sempre piano
L.H.
mf Gt. Diaps.


cres.
add 4 ft.
for.
dim.
p
Sw. pia.
cres.
p
dim.
pp

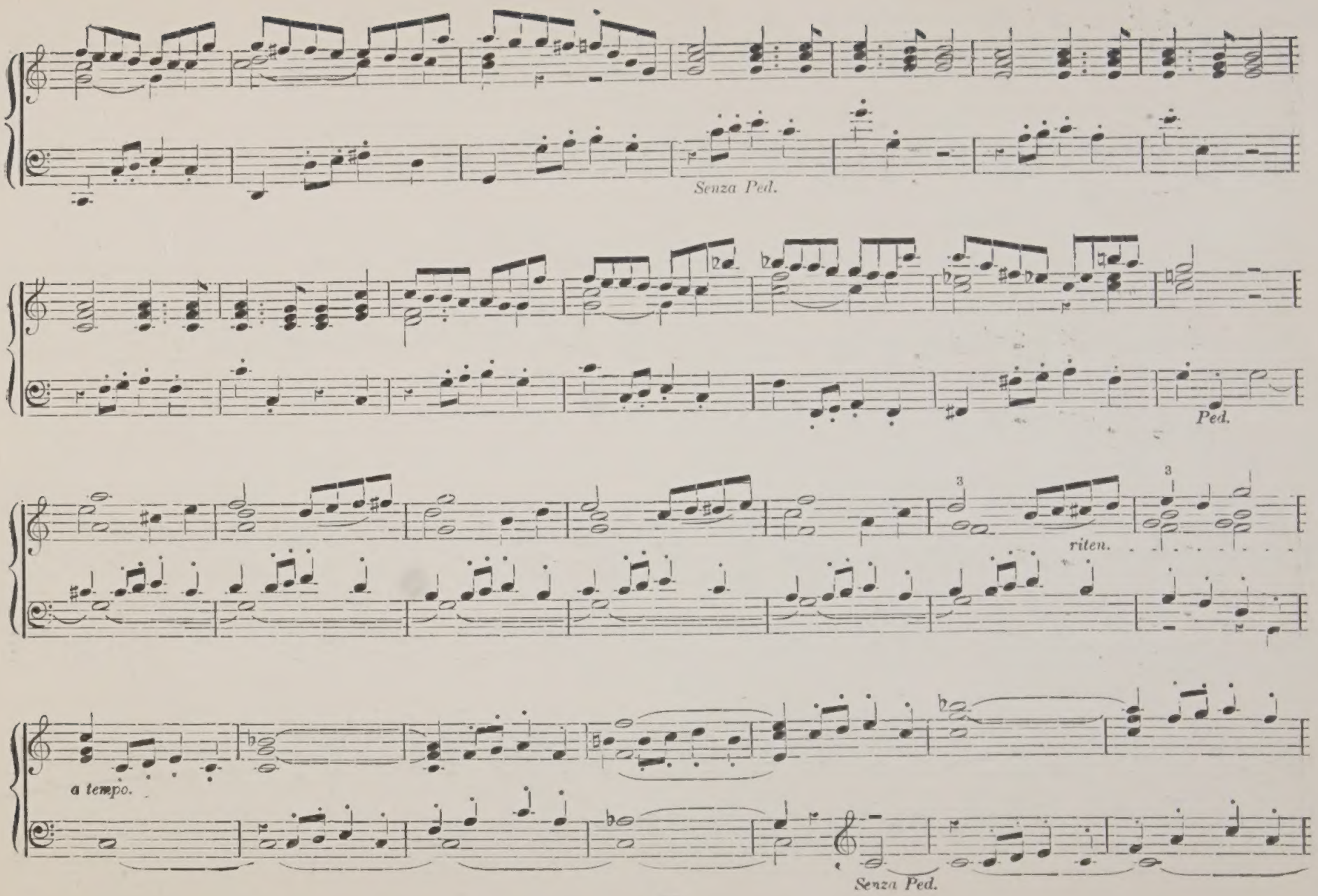


CONCLUDING VOLUNTARY.

CHARLES E. STEPHENS.

No. 31

ALLEGRO MODERATO.


Senza Ped.
Ped.
riten.
a tempo.
Senza Ped.

Ped.

SOFT MOVEMENT FOR THE ORGAN.

G. Dixon, Mus Doc., Oxon., Organist, &c., Grantham.

Swell Diaps. Swell.

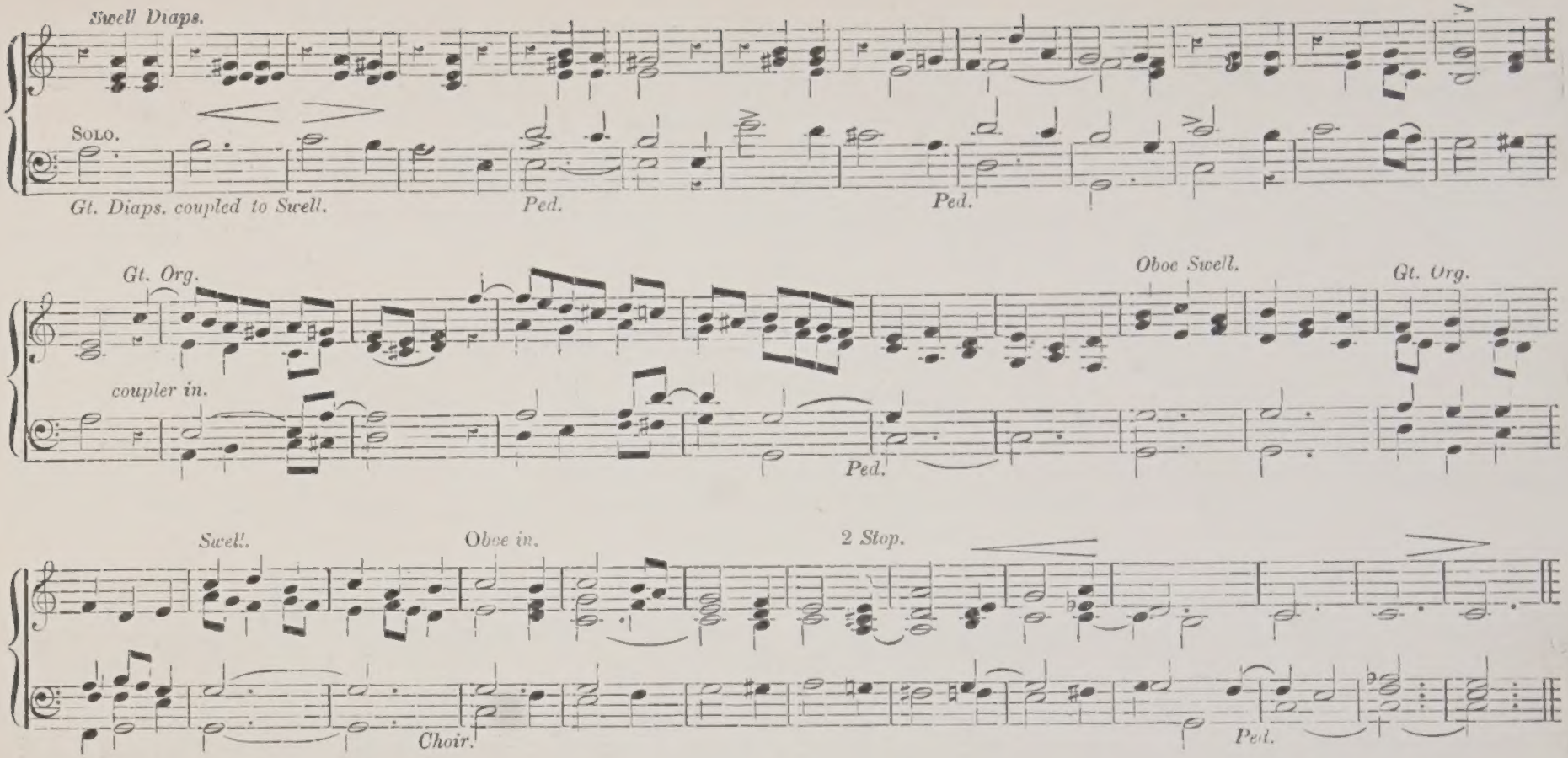
Andante.

No. 32.

Gt. Diaps. Ped. Swell. Ped.

Gt. Diaps.

Swell.

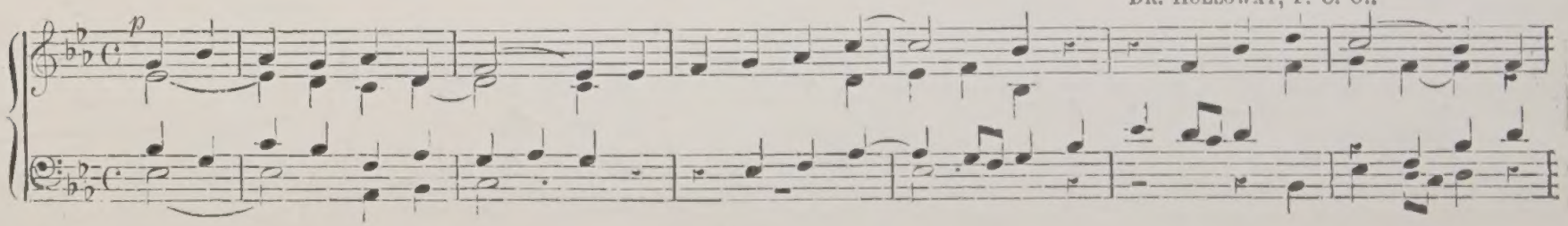


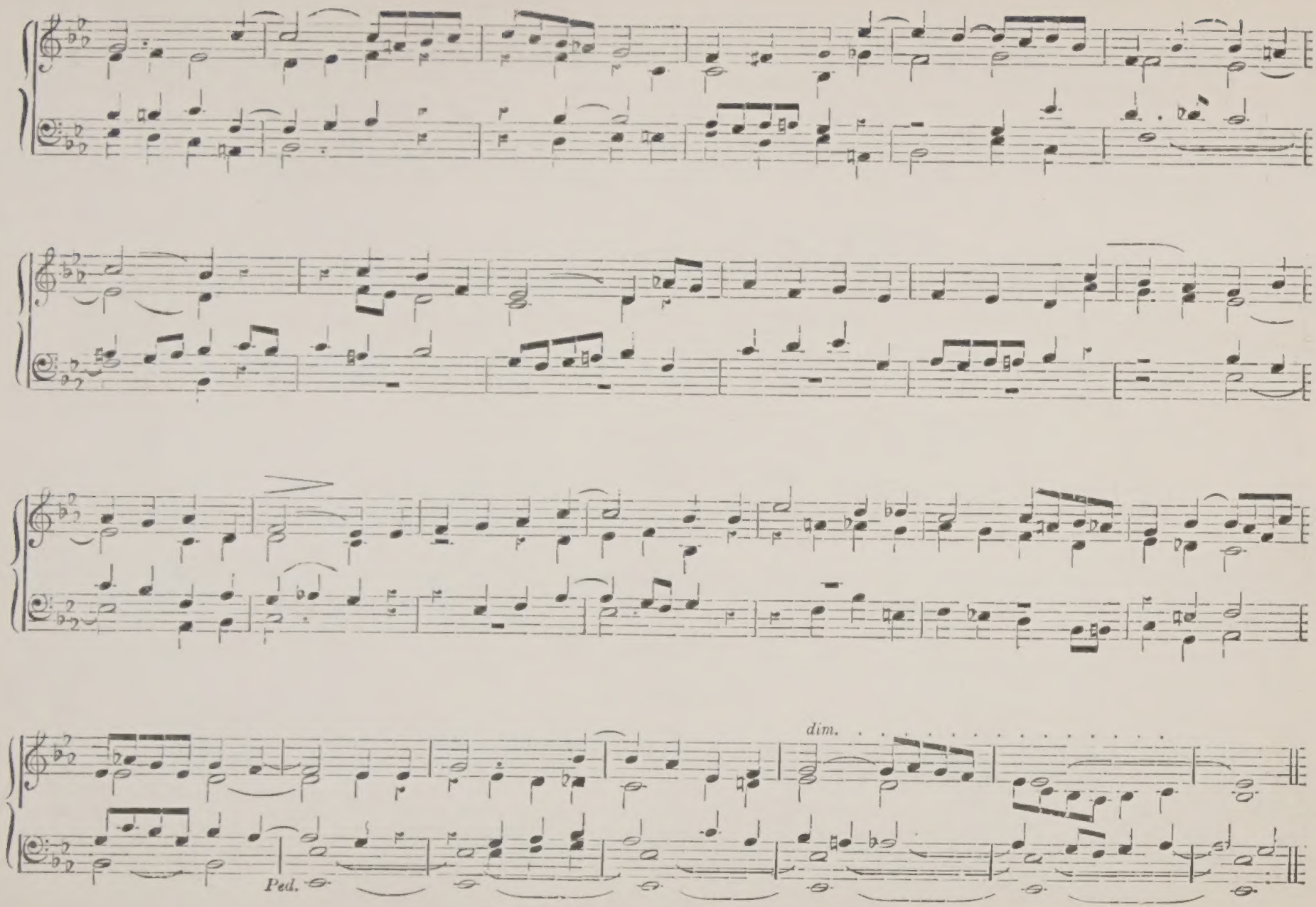
SOFT VOLUNTARY.

DR. HOLLOWAY, F. C. O.,

No. 33.

ADAGIO

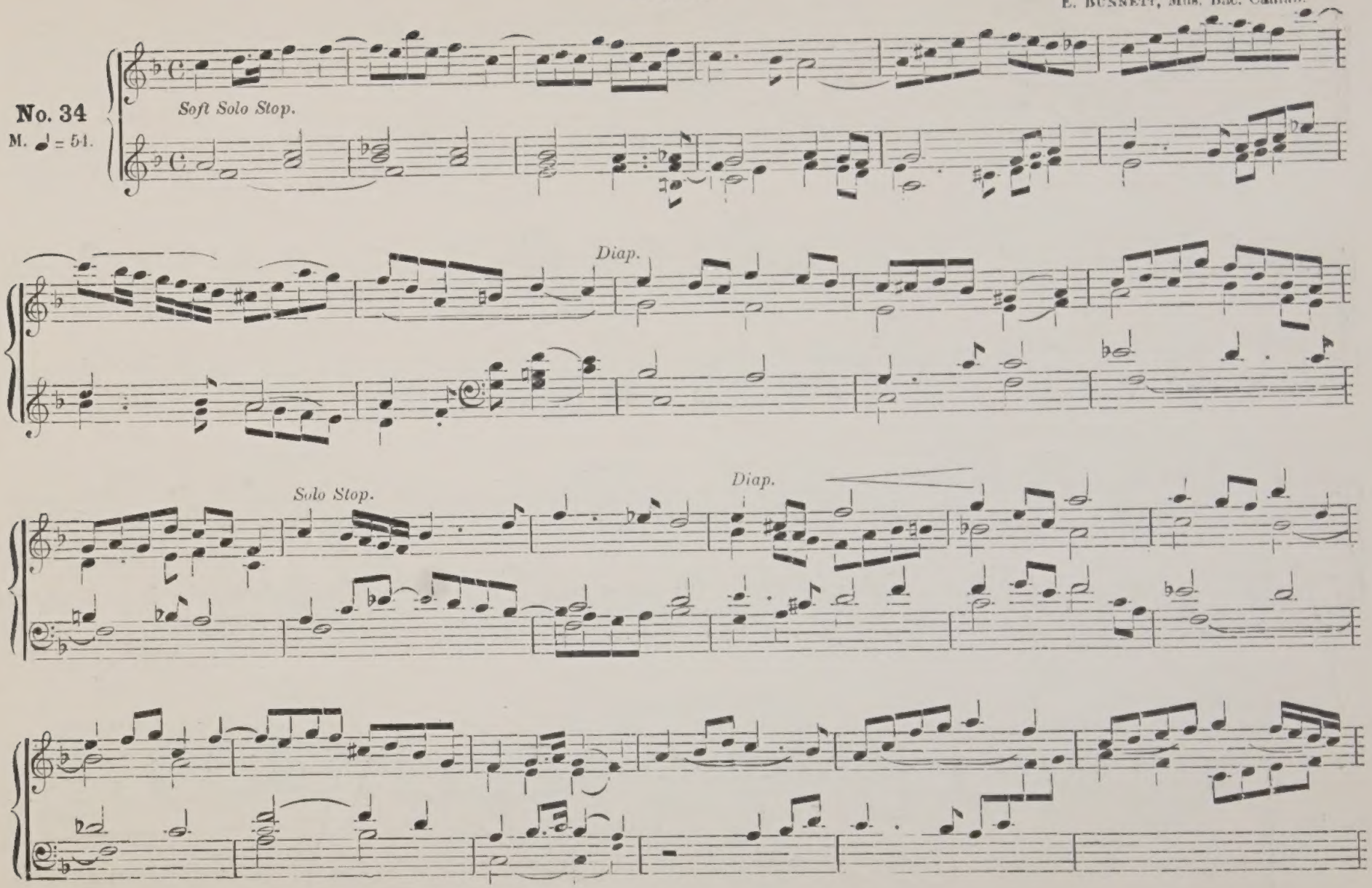


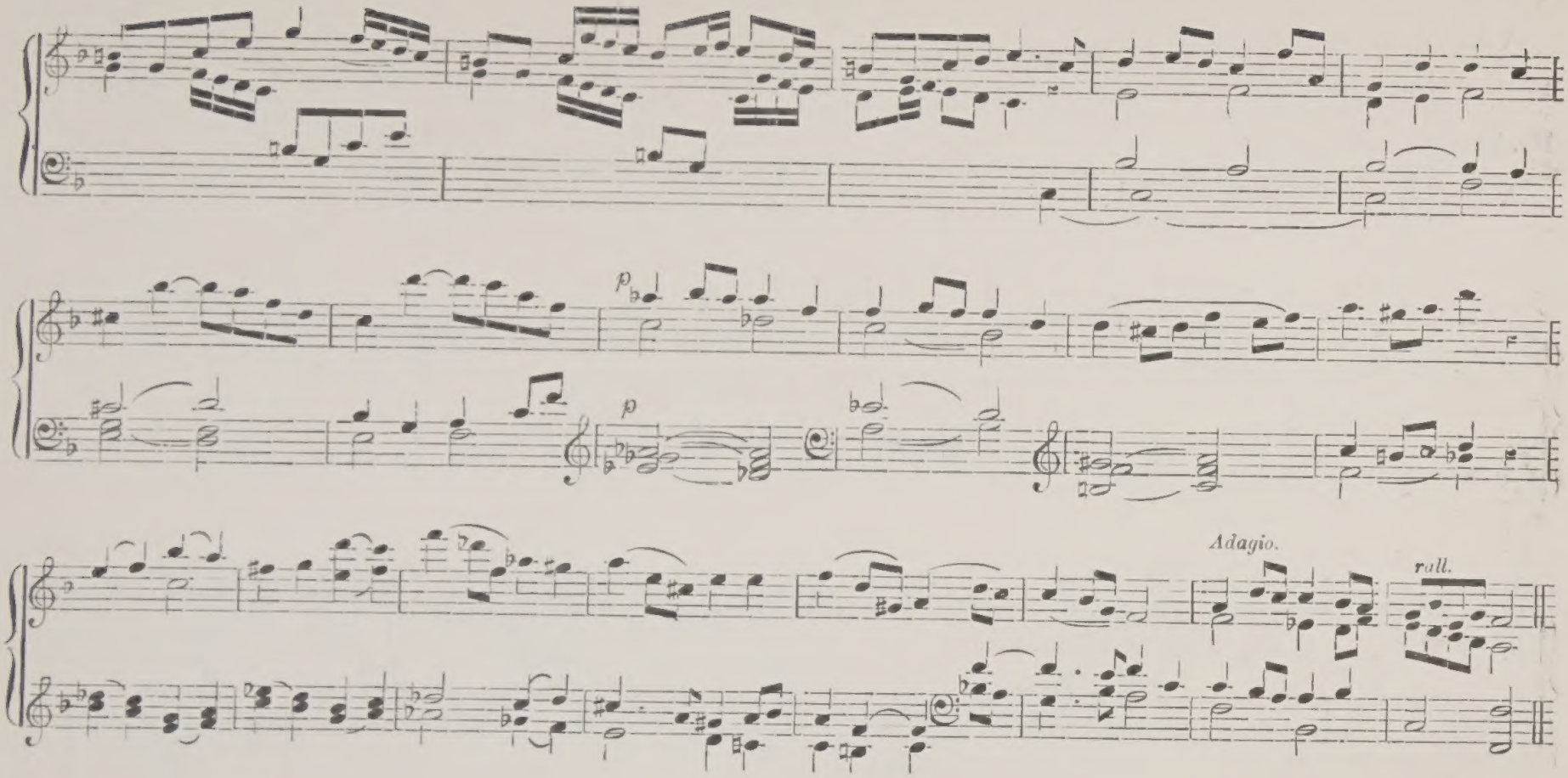

dim.
Ped.

E. Bunnett, Mus. Bac. Cantab.

No. 34

M. ♩ = 54.



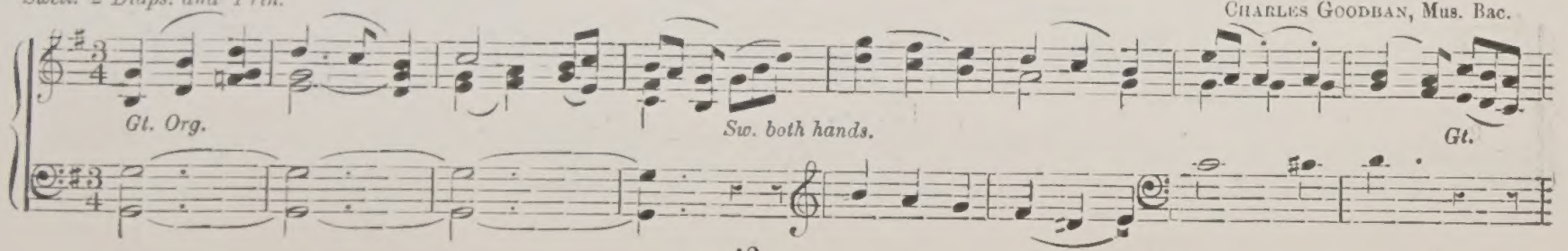


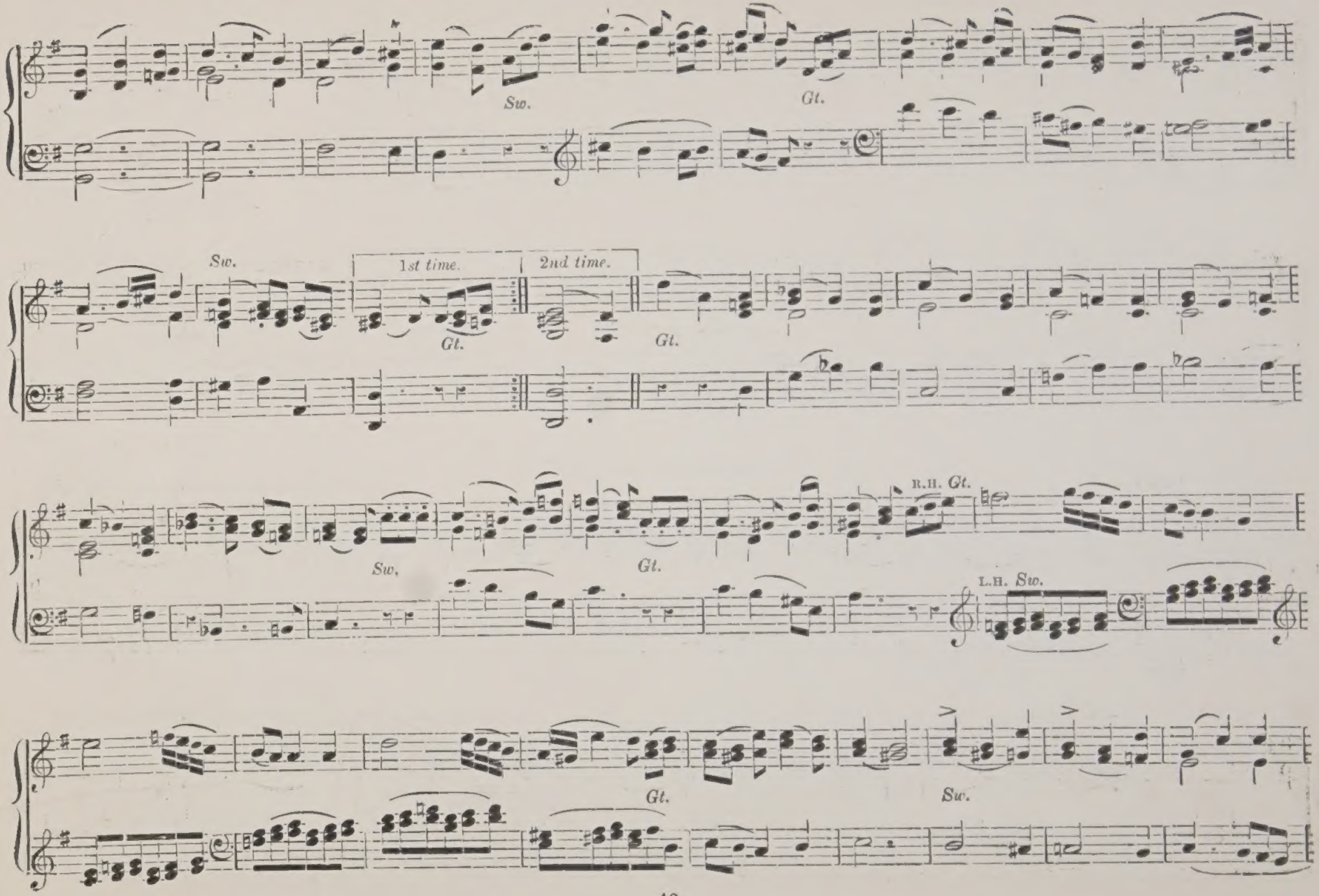
Great Organ. 2 Diaps.
Swell. 2 Diaps. and Prin.

SOFT VOLUNTARY.

CHARLES GOODBAN, Mus. Bac.

No 35.




Sw.
Gt.
Sw.
1st time.
2nd time.
Gt.
Gt.
Sw.
Gt.
R.H. Gt.
L.H. Sw.
Gt.
Sw.

Gt.

S. D. only.

CONCLUDING VOLUNTARY.

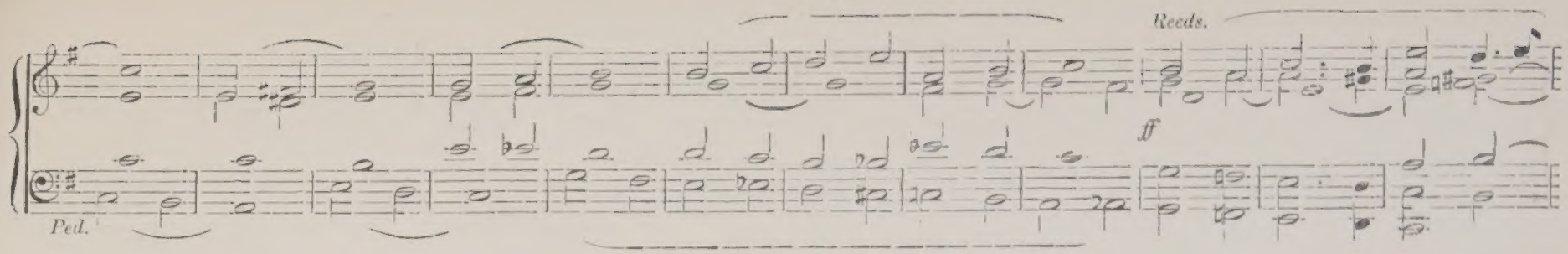
E. H. Thorne, Organist of Chichester Cathedral.

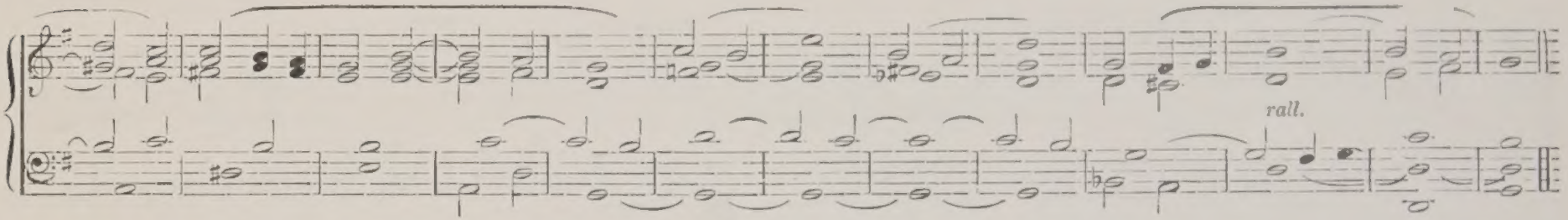
Loud Organ.

No. 36.

ADAGIO.

Ped.



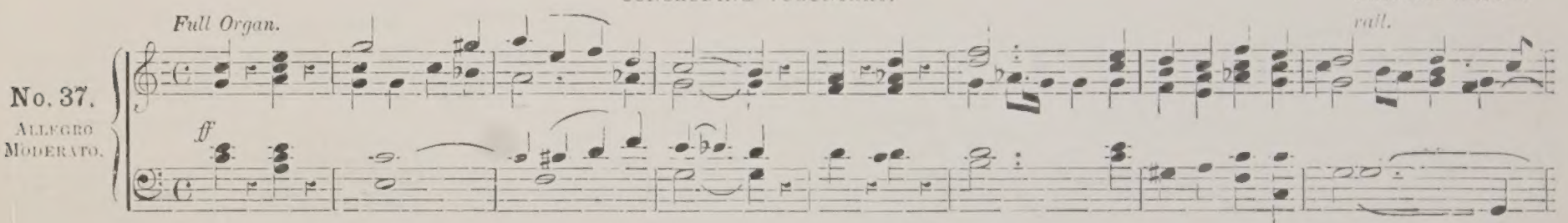


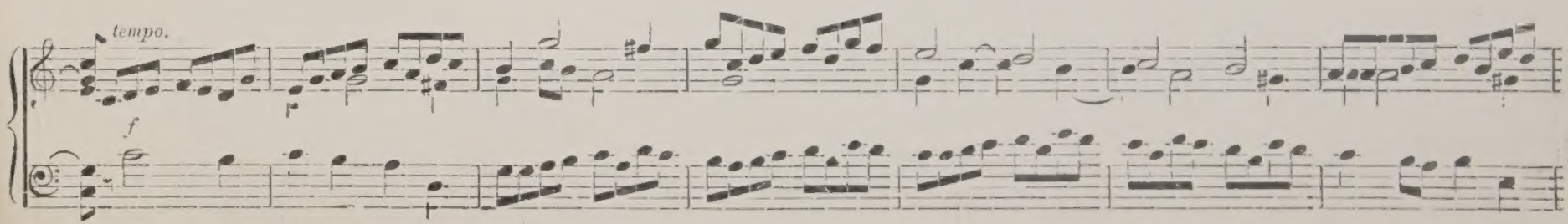
CONCLUDING VOLUNTARY.

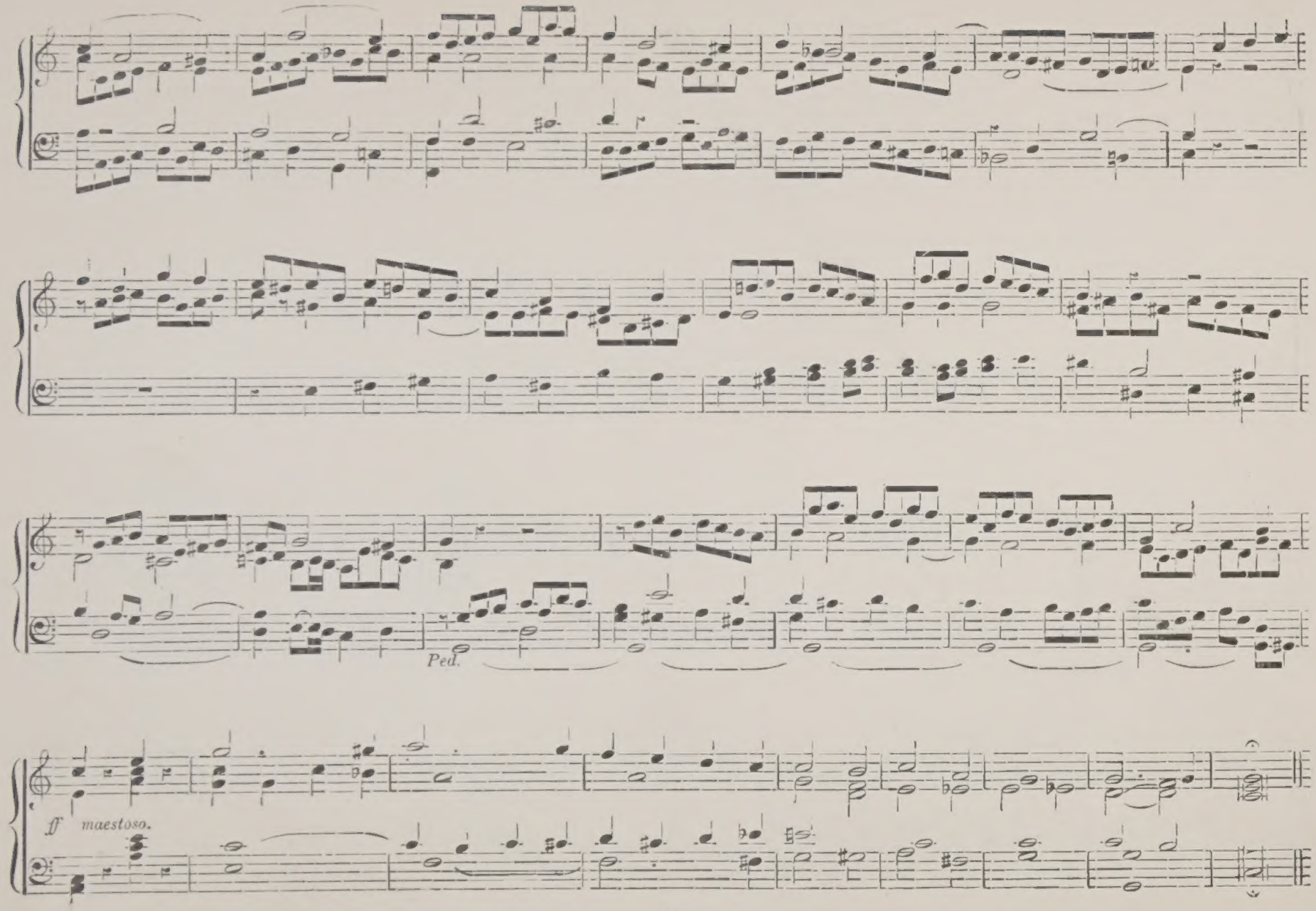
FREDERIC ARCHER.

No. 37.

ALLEGRO MODERATO.



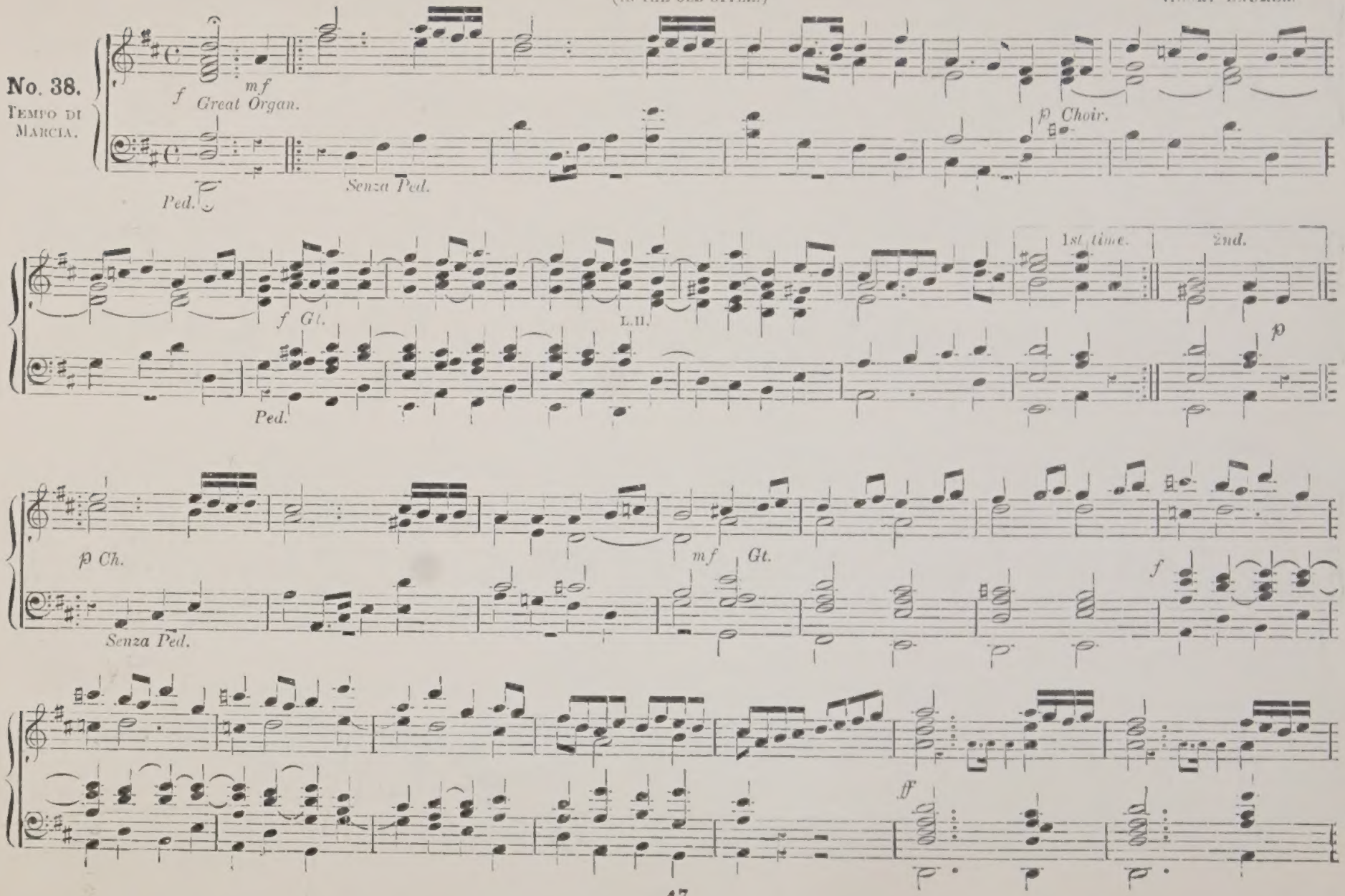


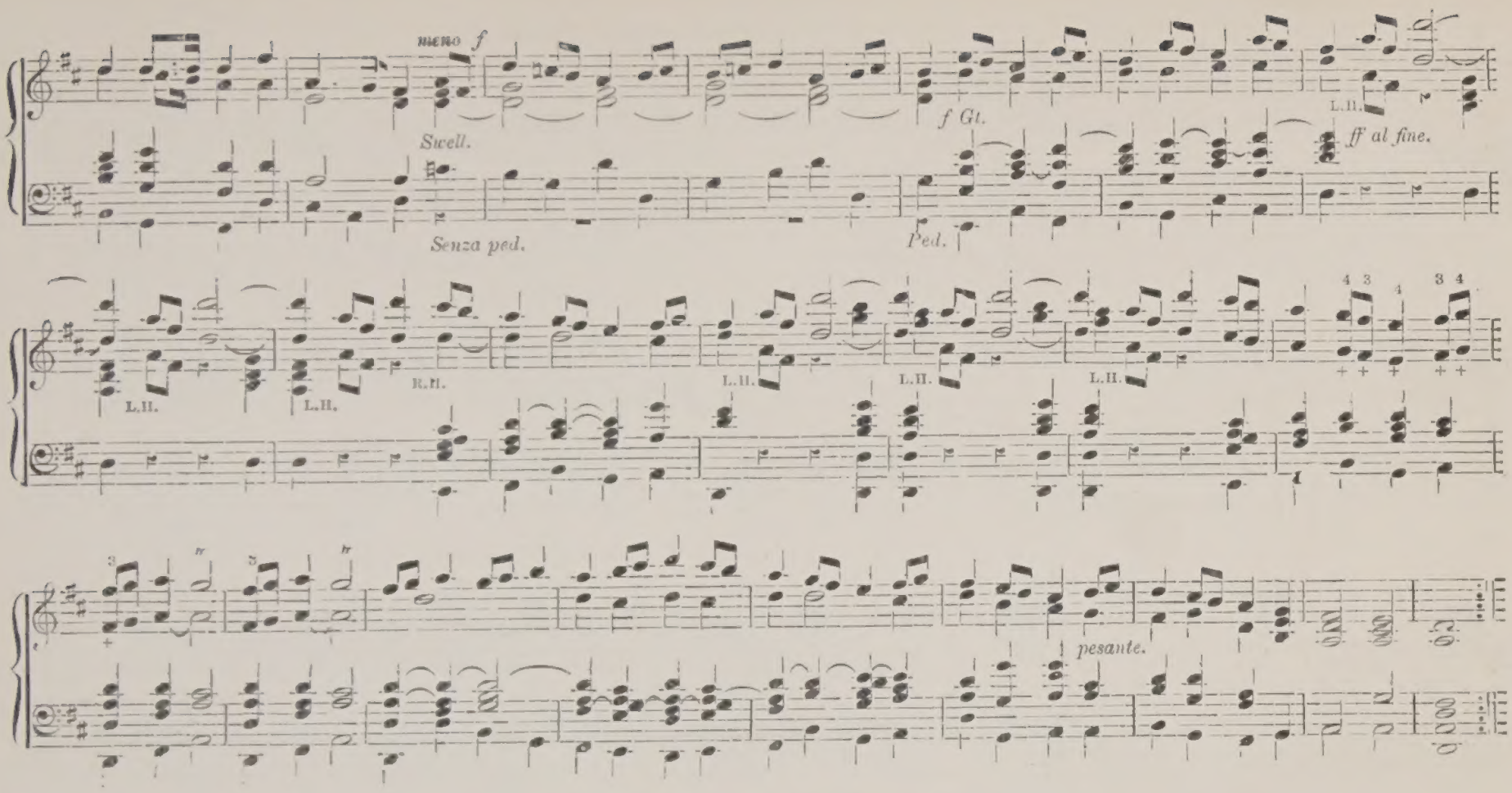

Ped.
ff maestoso.

CONCLUDING VOLUNTARY.

(IN THE OLD STYLE.)

HENRY BAUMER.



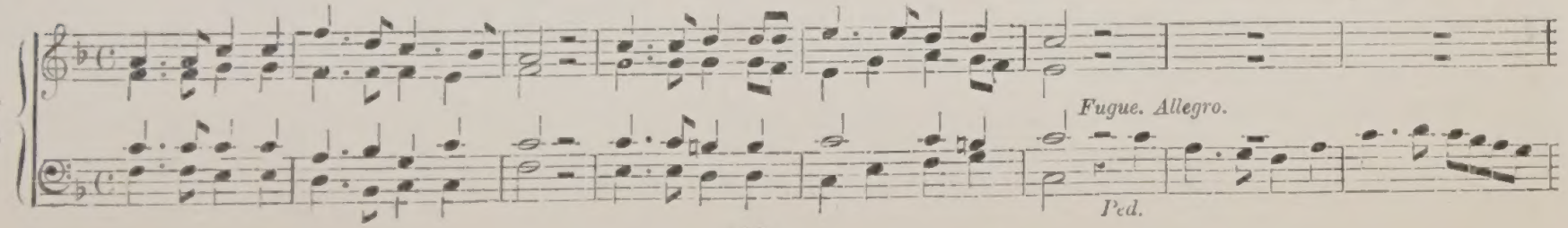


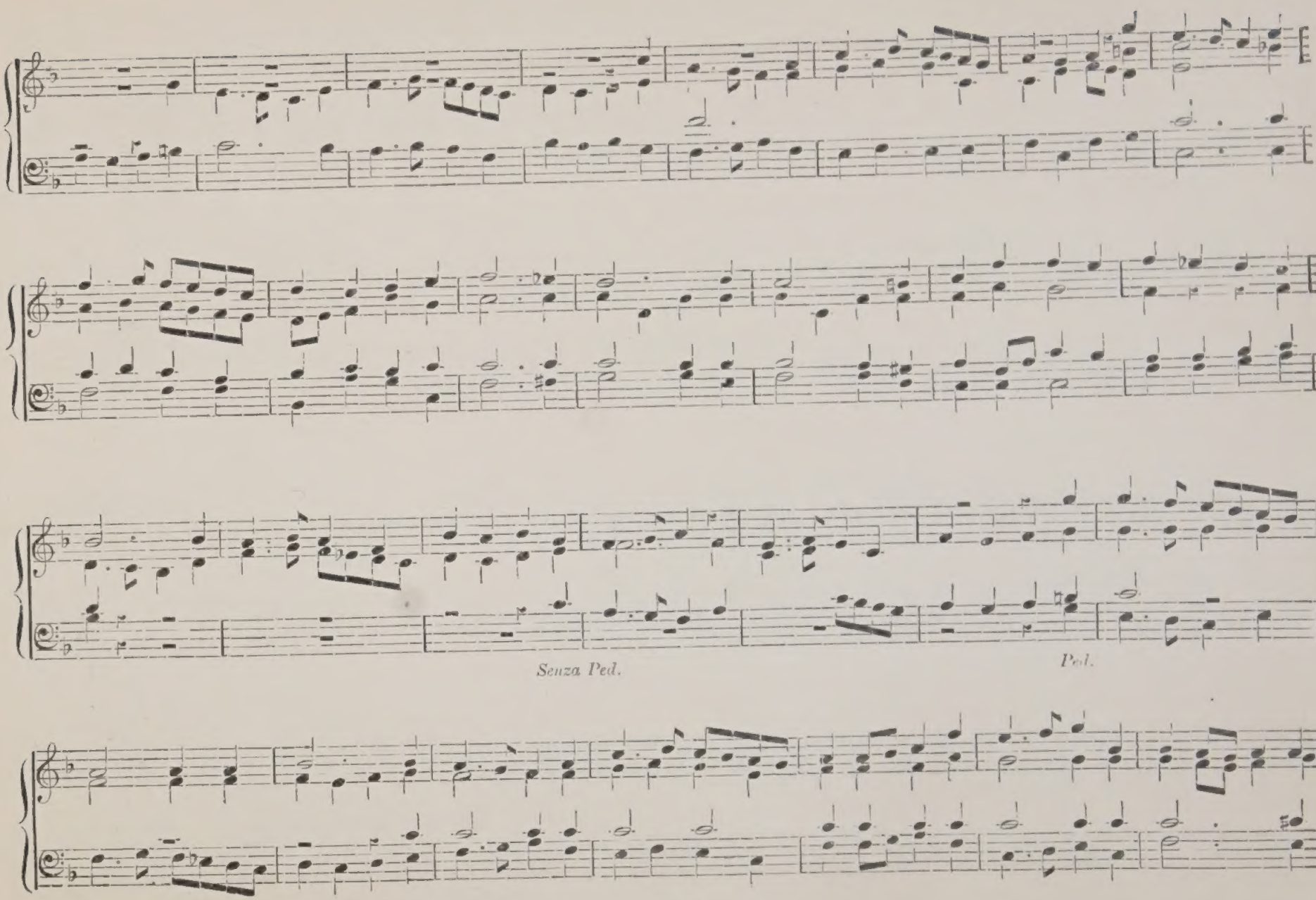
"I WILL ALWAY GIVE THANKS."

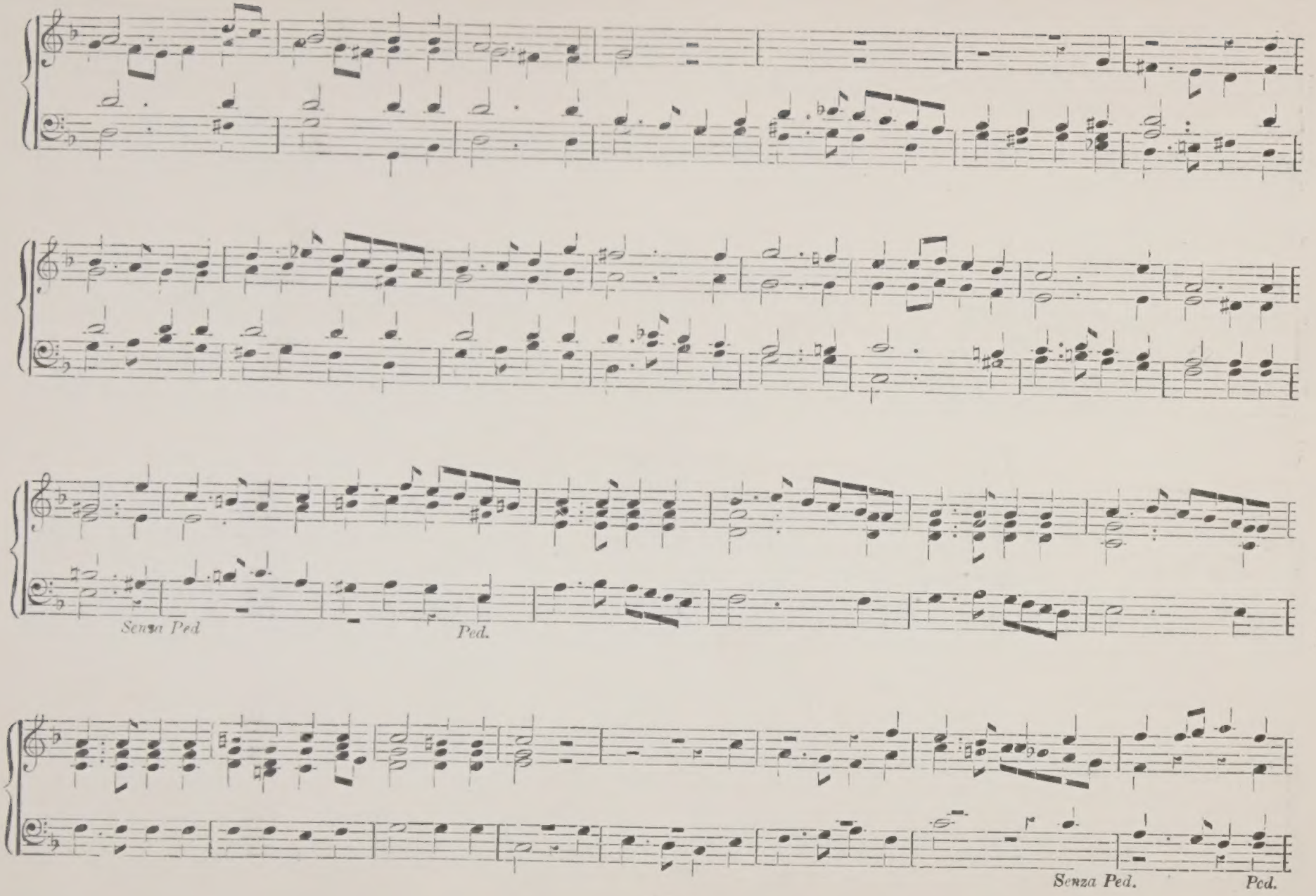
From a Cantata by EDWARD HERBERT, Mus. Bac., Oxon.

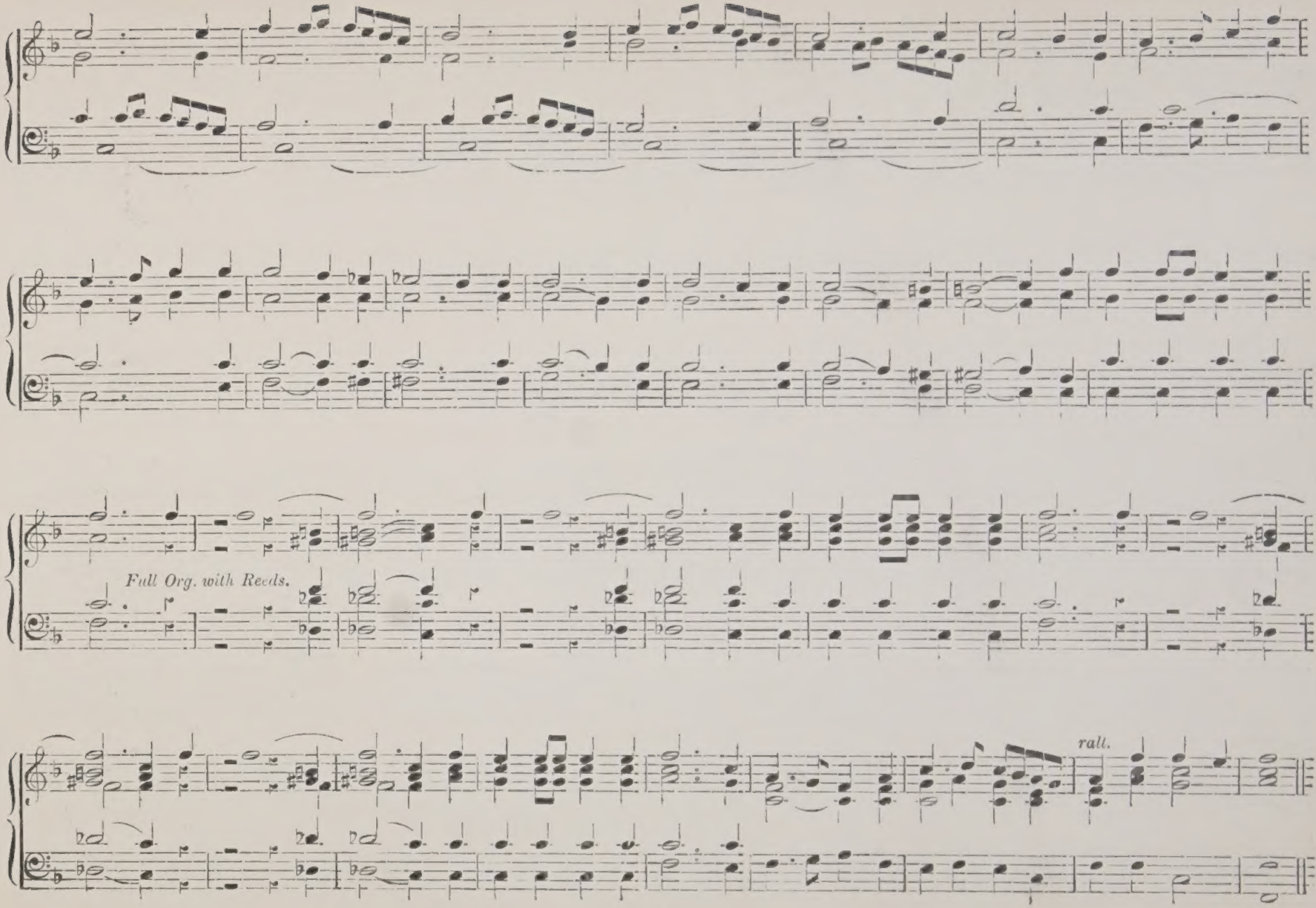
ANDANTE.

No. 39.




Senza Ped.
Ped.


Senza Ped
Ped.
Senza Ped.
Ped.


Full Org. with Reeds.
rall.

ELIZABETH STIRLING. 1867.

No. 40.

Manual.

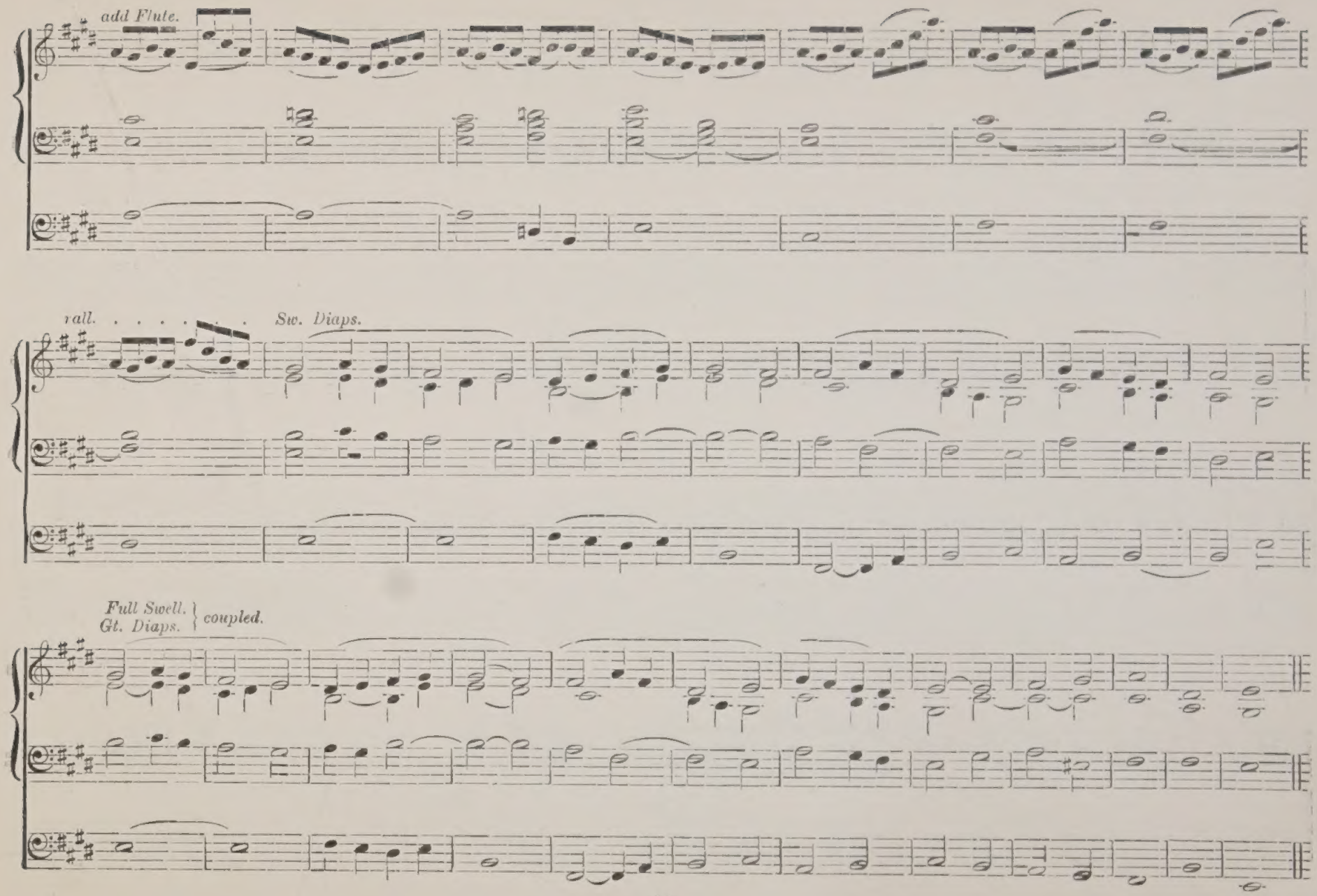
M. ♩ = 66

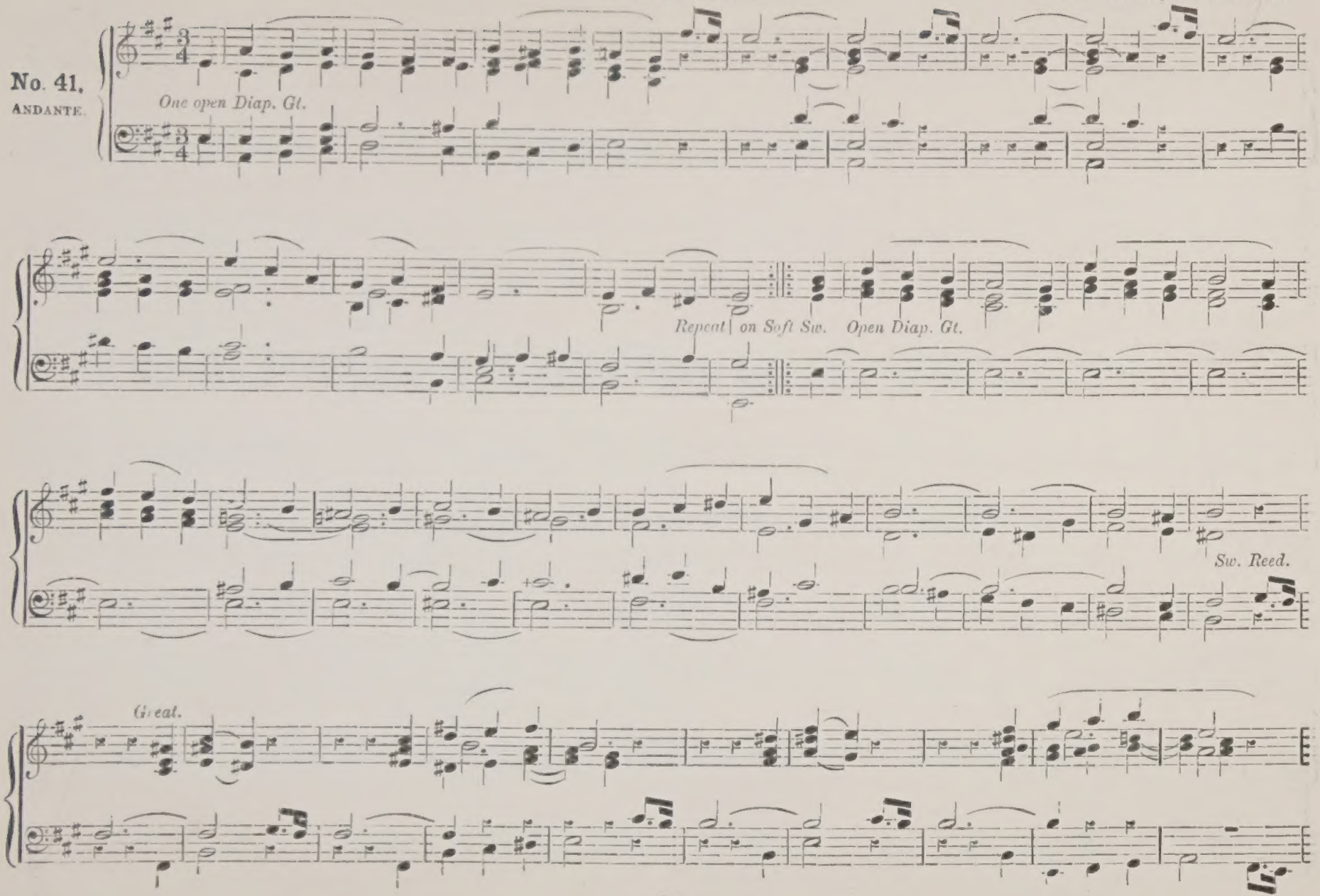
Pedal 16*ft.*

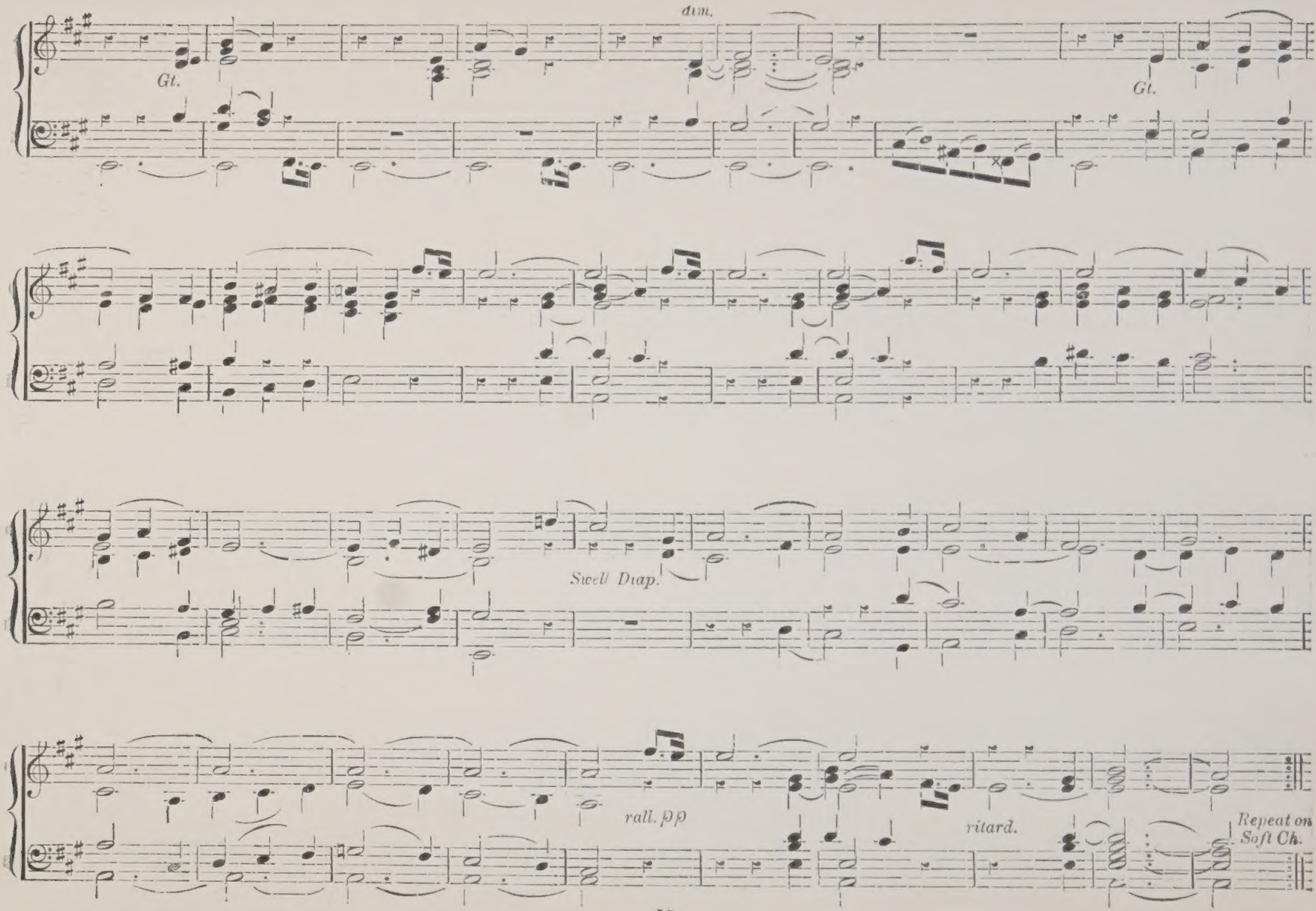
Gt. Diap. coup'ed to Swell with Reed.

Ch. Dulciana.

Sw. without Reeds.


add Flute.
rall.
Sw. Diaps.
Full Swell.
Gt. Diaps.
coupled.

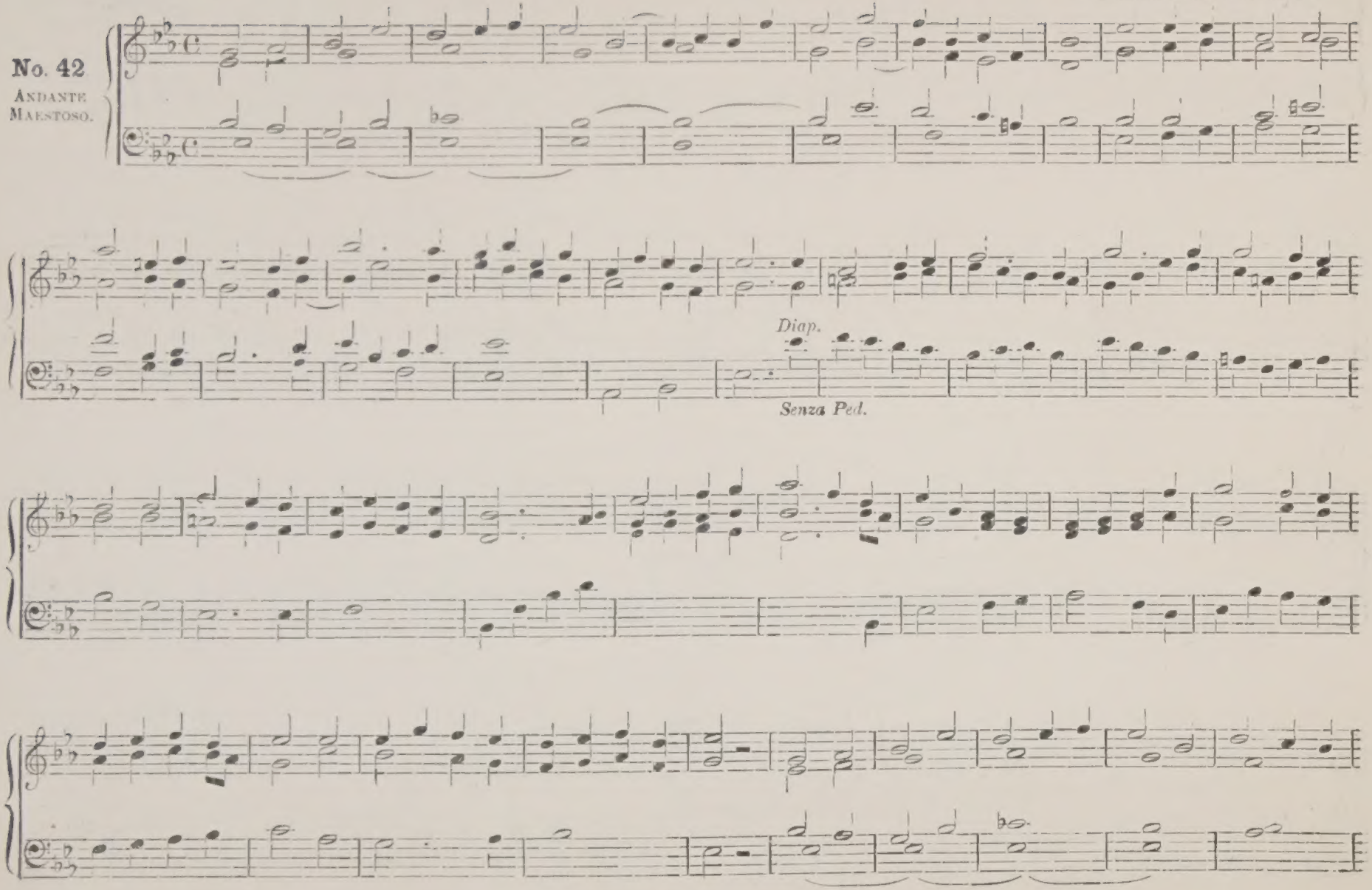

No. 41,
ANDANTE.
One open Diap. Gt.
Repeat | on Soft Sw. Open Diap. Gt.
Sw. Reed.
Great.


dim.
Gt.
Gt.
Swell Diap.
rall. pp
ritard.
Repeat on Soft Ch.

E. BUNNETT, Mus. Bac. Cantab.

No. 42

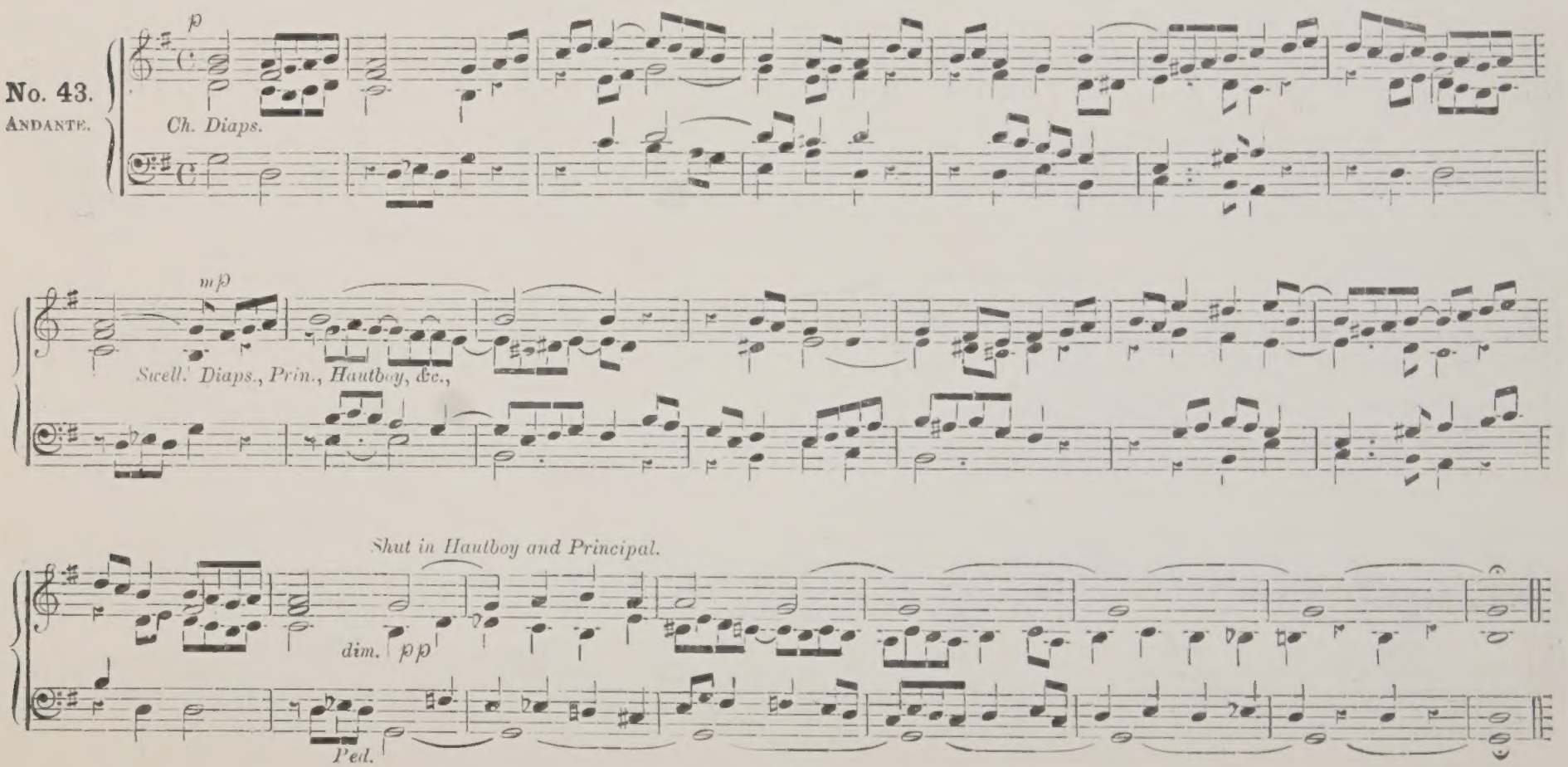
ANDANTE MAESTOSO.



rall.

SOFT VOLUNTARY. Dr. Holloway, F.C.O.

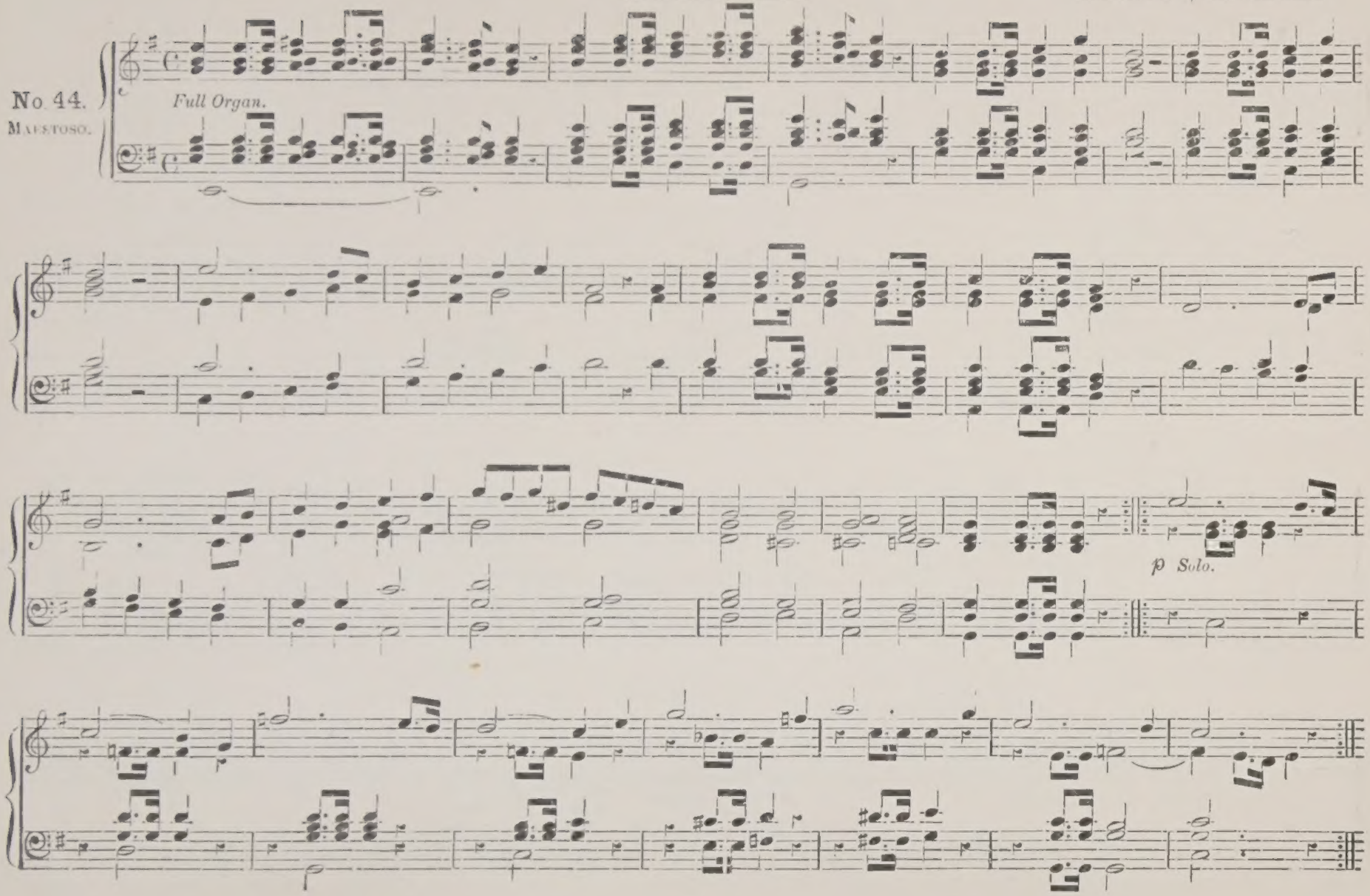
No. 43.
ANDANTE.

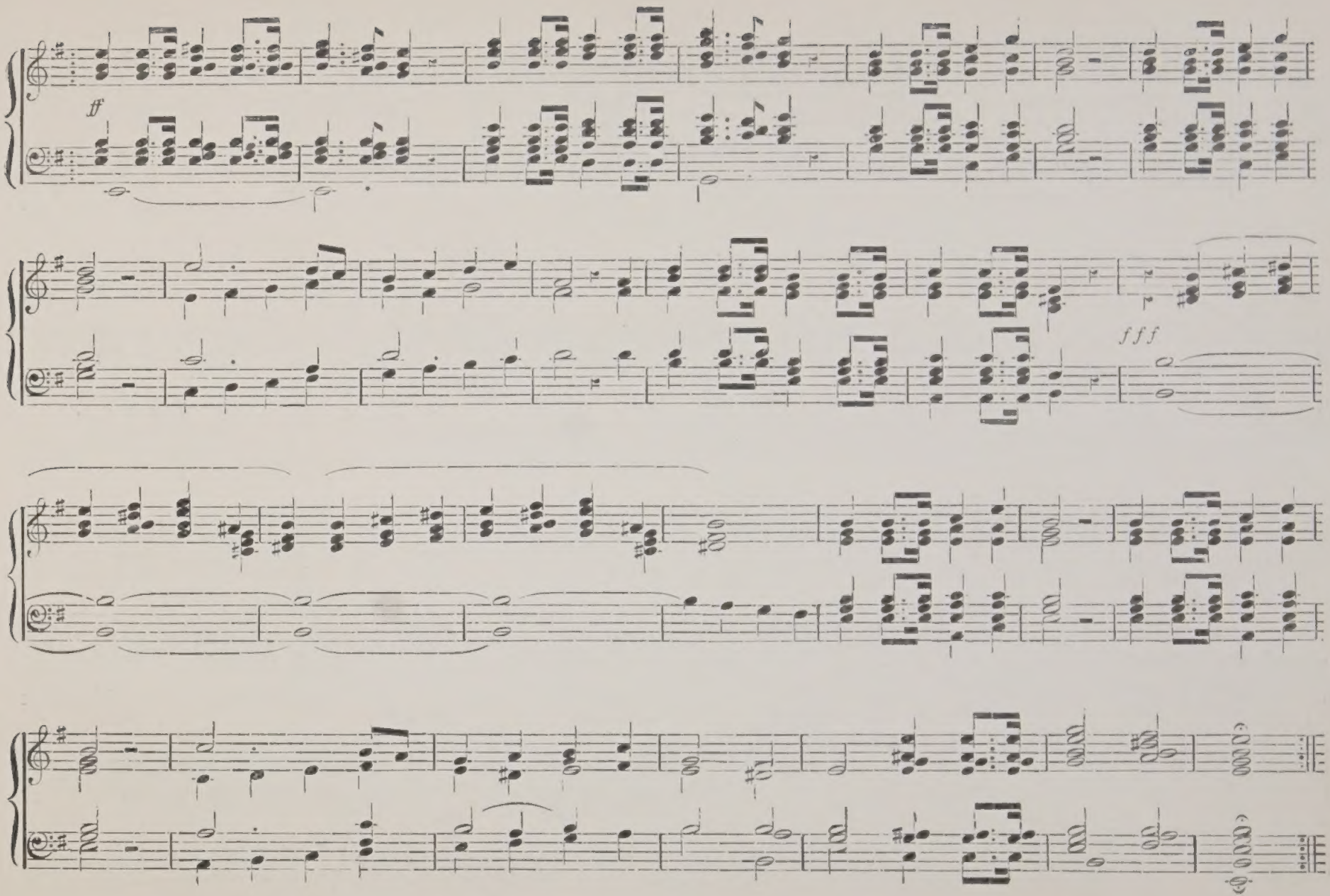


CONCLUDING VOLUNTARY

MARCH FOR THE ORGAN.

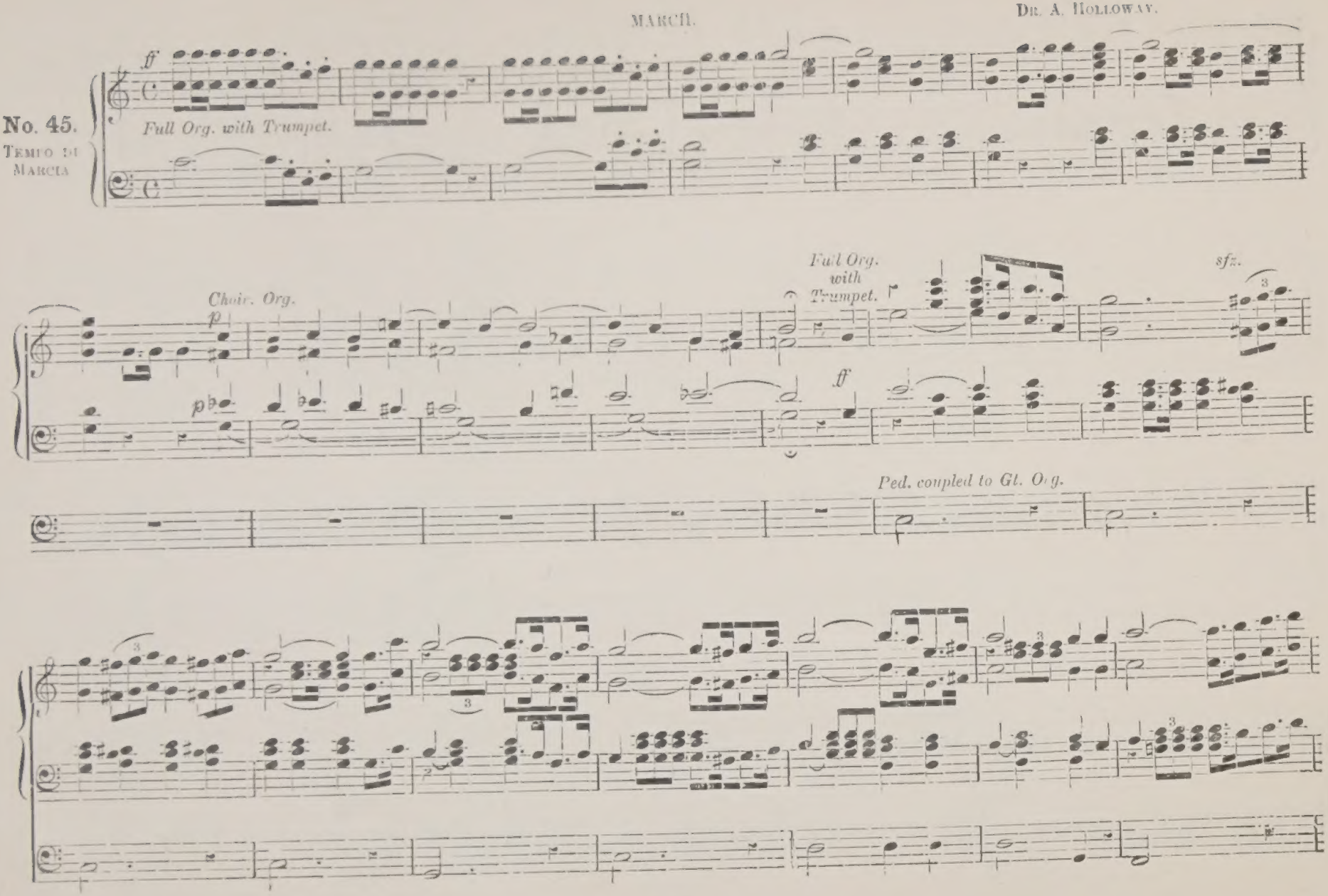
W. B. Gilbert, Mus. Bac. Oxon.

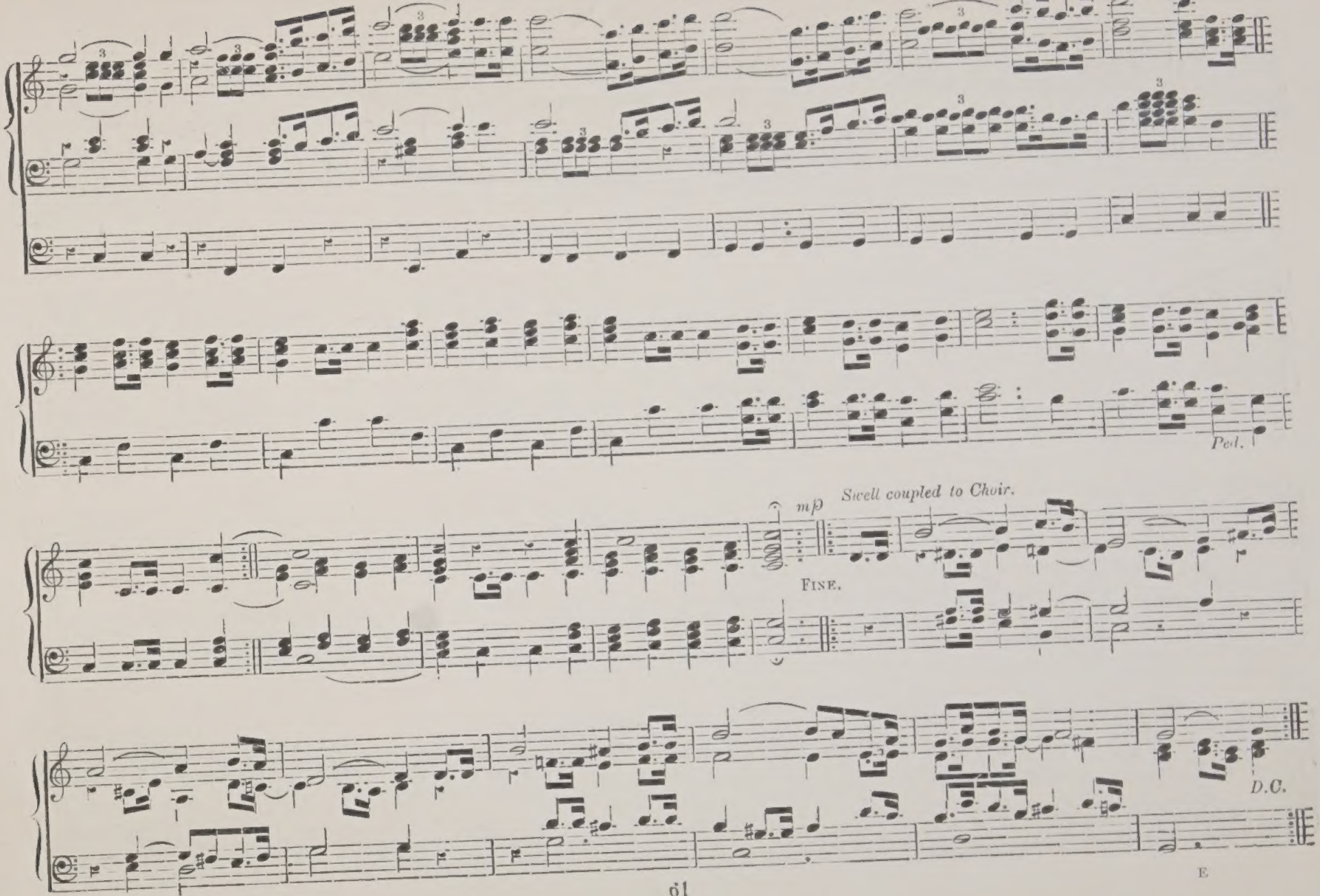



ff
fff

No. 45.

TEMPO DI MARCIA



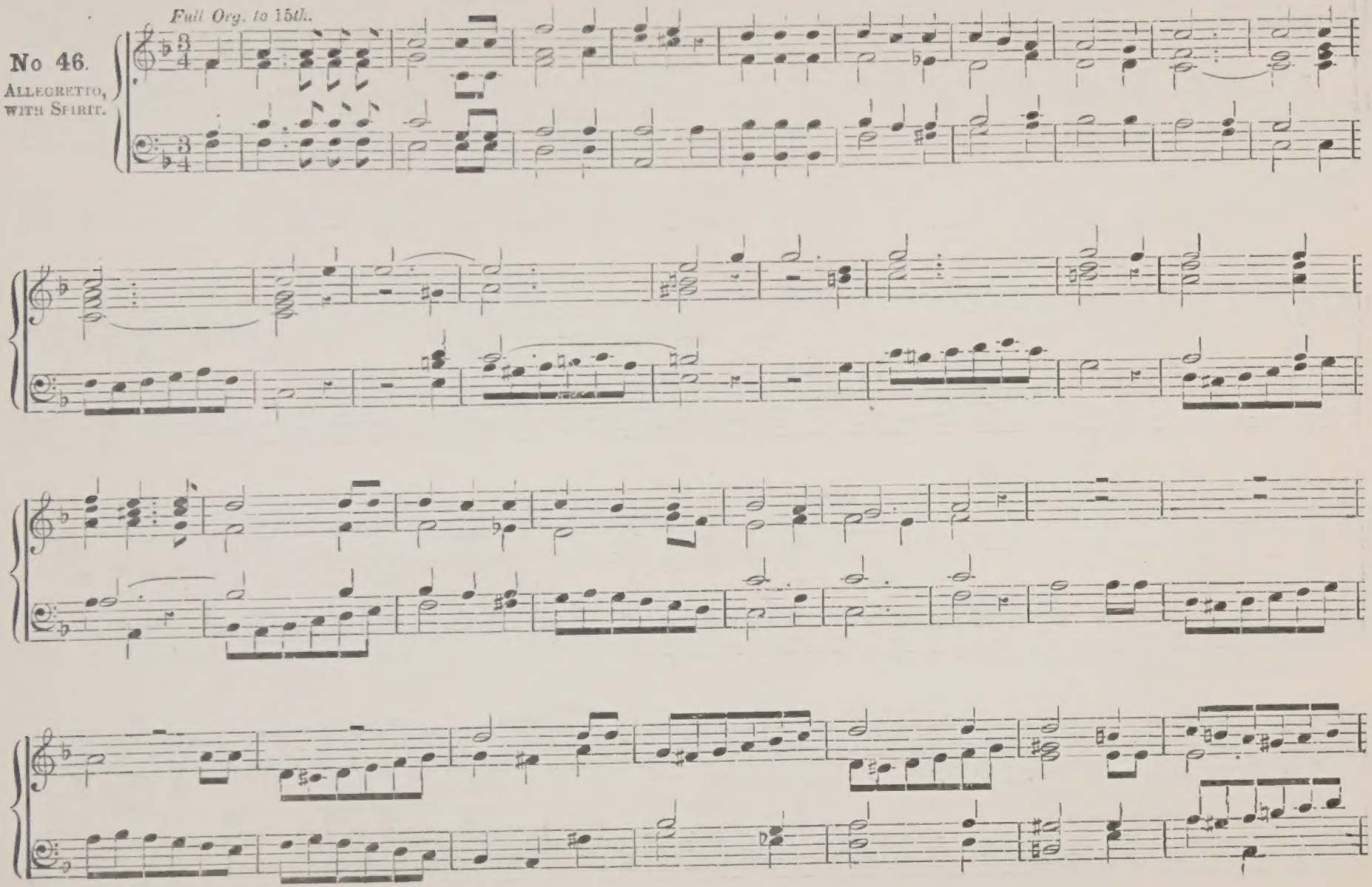

Ped.
mp
Swell coupled to Choir.
Fine.
D.C.

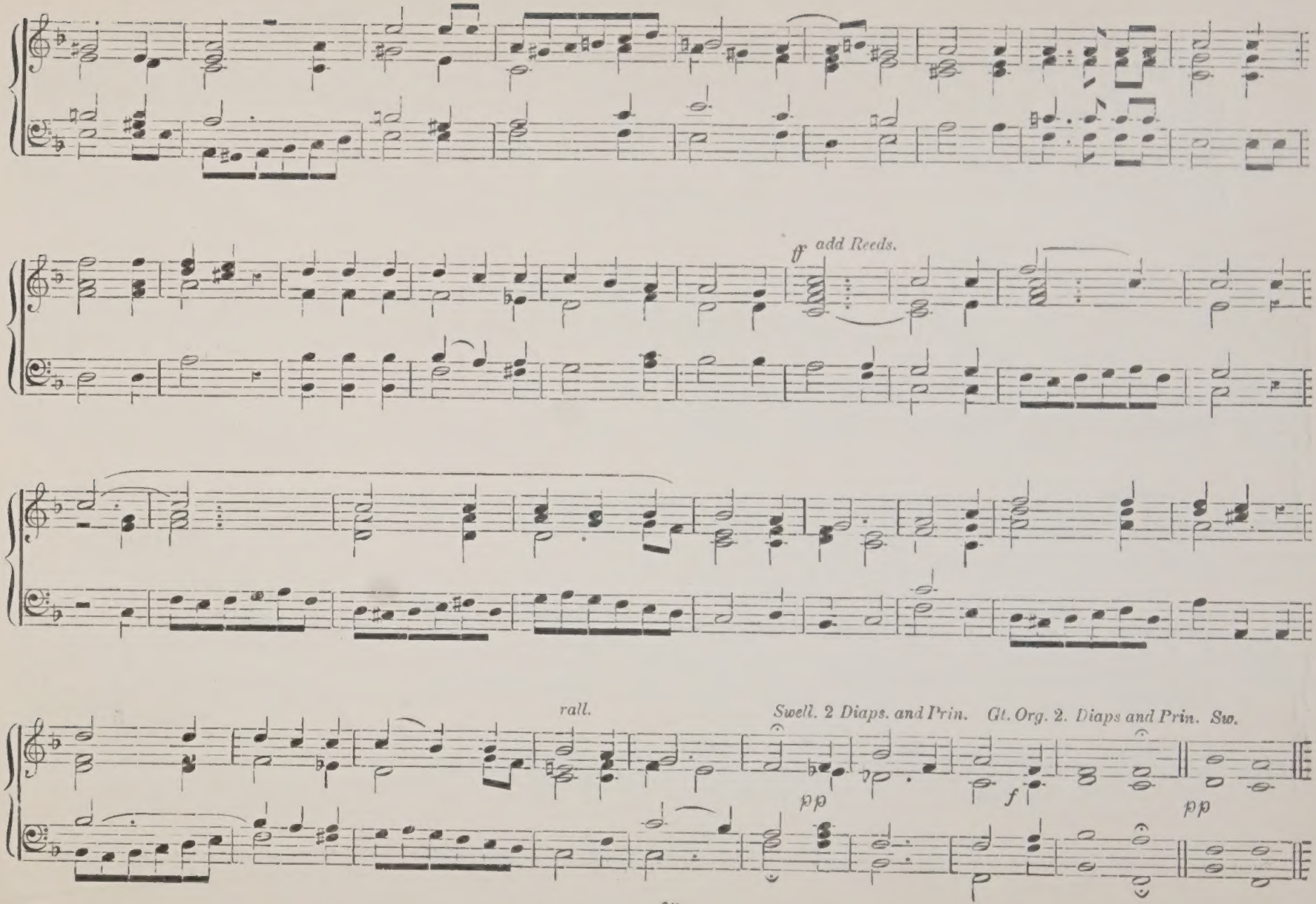
F. ATKINS, Mus. Bac.

No 46.

ALLEGRETTO, WITH SPIRIT.

Full Org. to 15th.

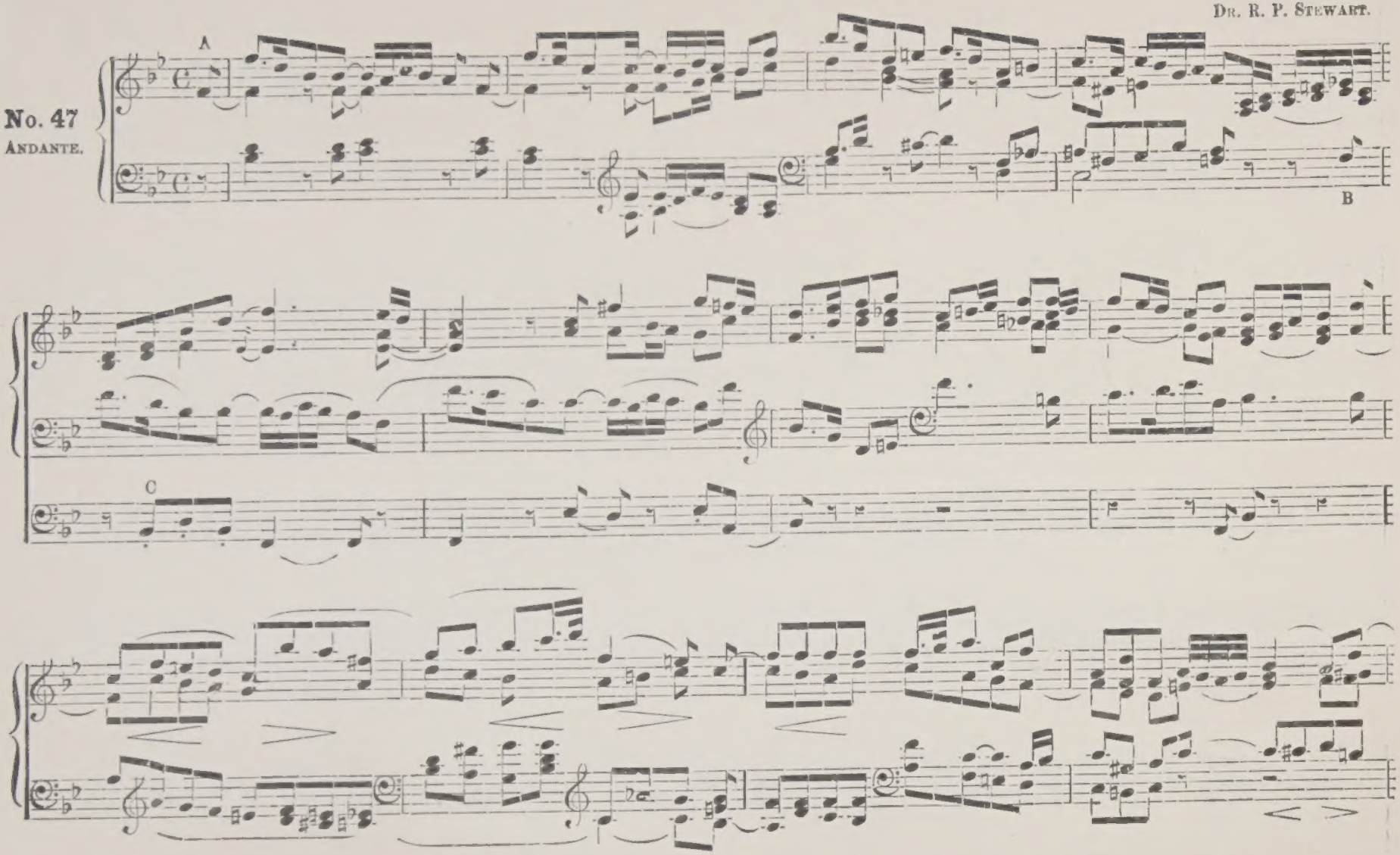



ff add Reeds.
rall.
Swell. 2 Diaps. and Prin. Gt. Org. 2. Diaps and Prin. Sw.
pp
f
pp

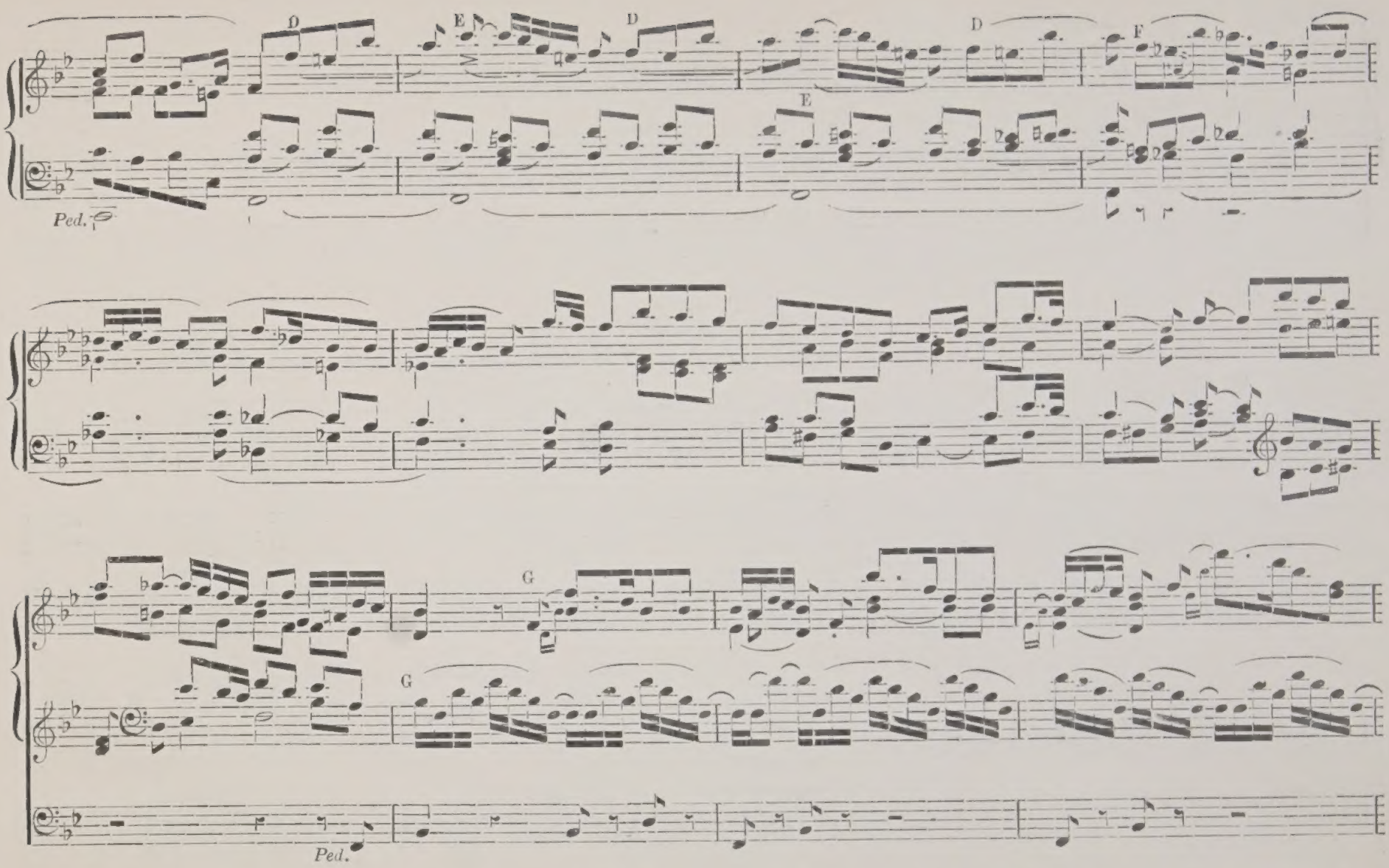
Dr. R. P. Stewart.

No. 47

ANDANTE.



Suggestions for Performer.—A, Soft 8-feet stop: *ex. gr.*, Swell open Diapason. Very *legato* the Tenor melody at B, slightly predominant tone: *ex. gr.*, Small open Diapason of Great Organ. C, In the Pedal a soft 16-feet stop: if the pedal 16 feet be too heavy, use some soft bass by means of the ped.-couplers.



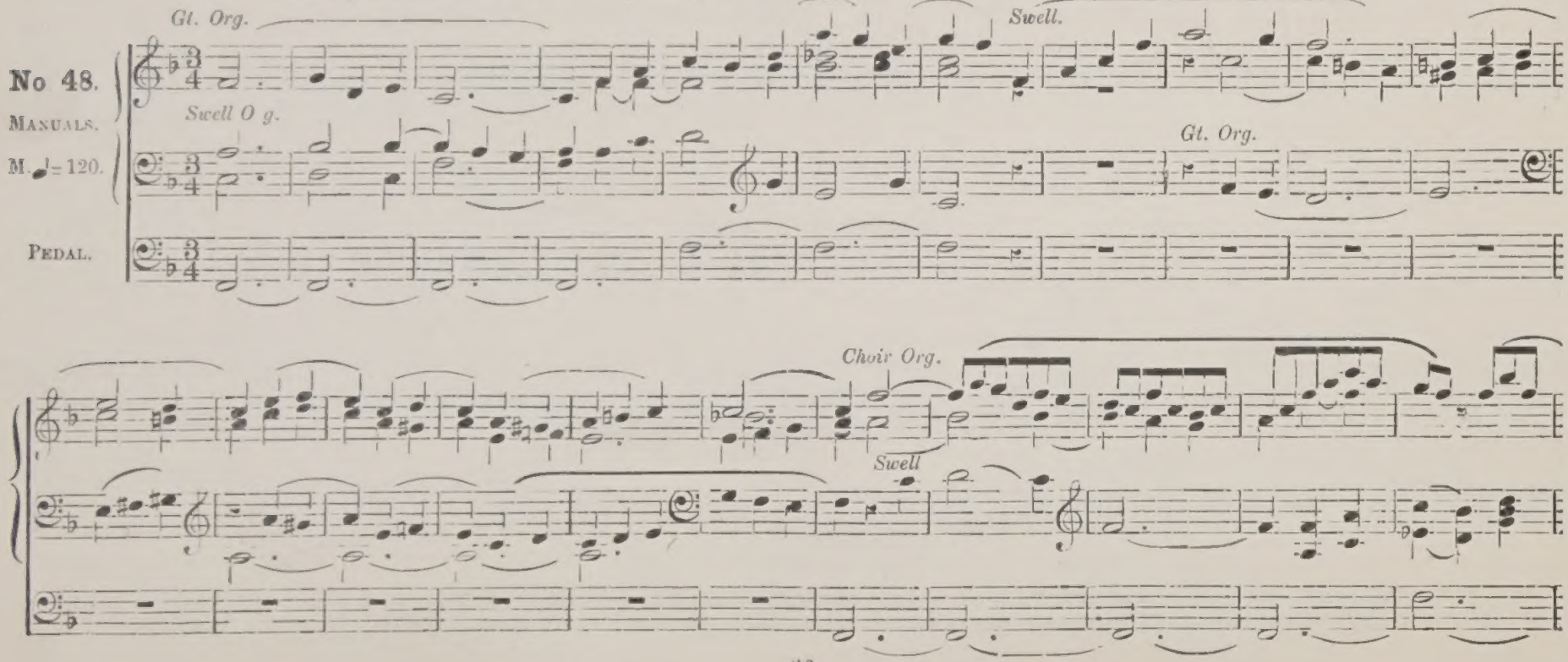
At D, E, if possible, vary alternately the stops on which the melody is played, the accompaniment remaining as at A. At F, the whole passage to be played on the soft 8 feet stop as at first. At G, the accompaniment very soft, with melody on some Solo Stop which is not shrill in the upper octave : *ex. gr.*, the Stopt Diapason.

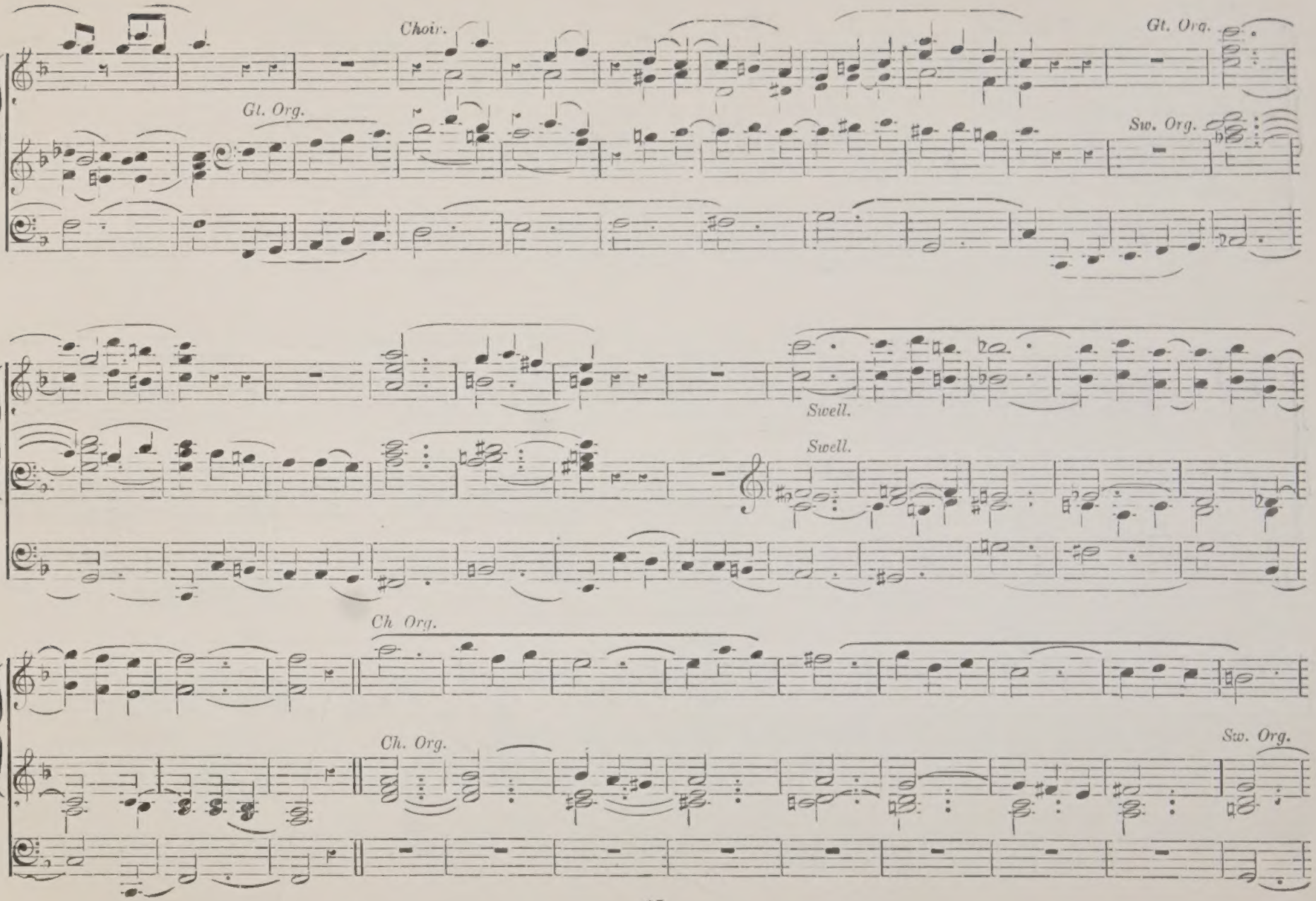
At II, all the passage is played on Soft 8 feet Stop, as at first.

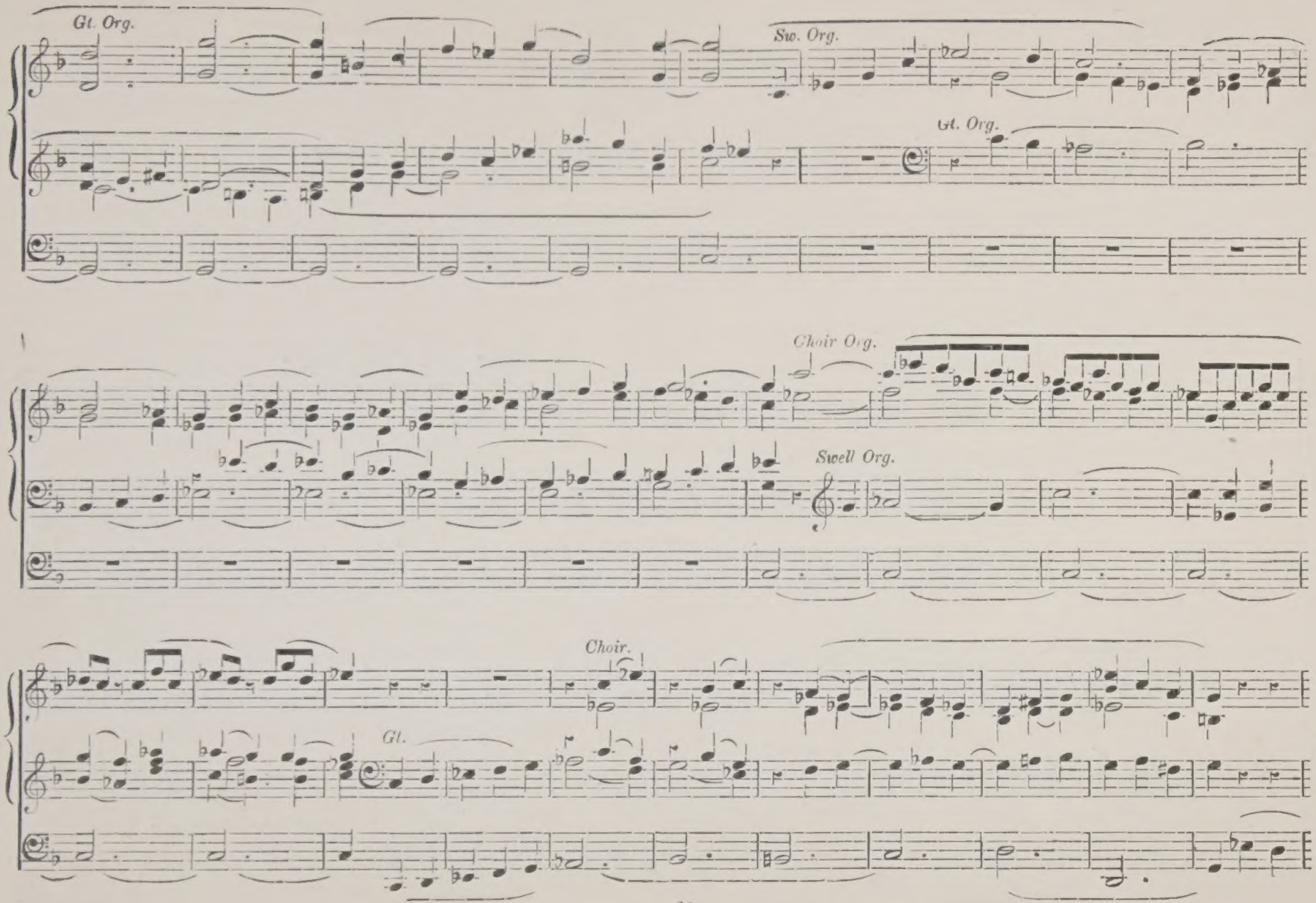
ANDANTE.

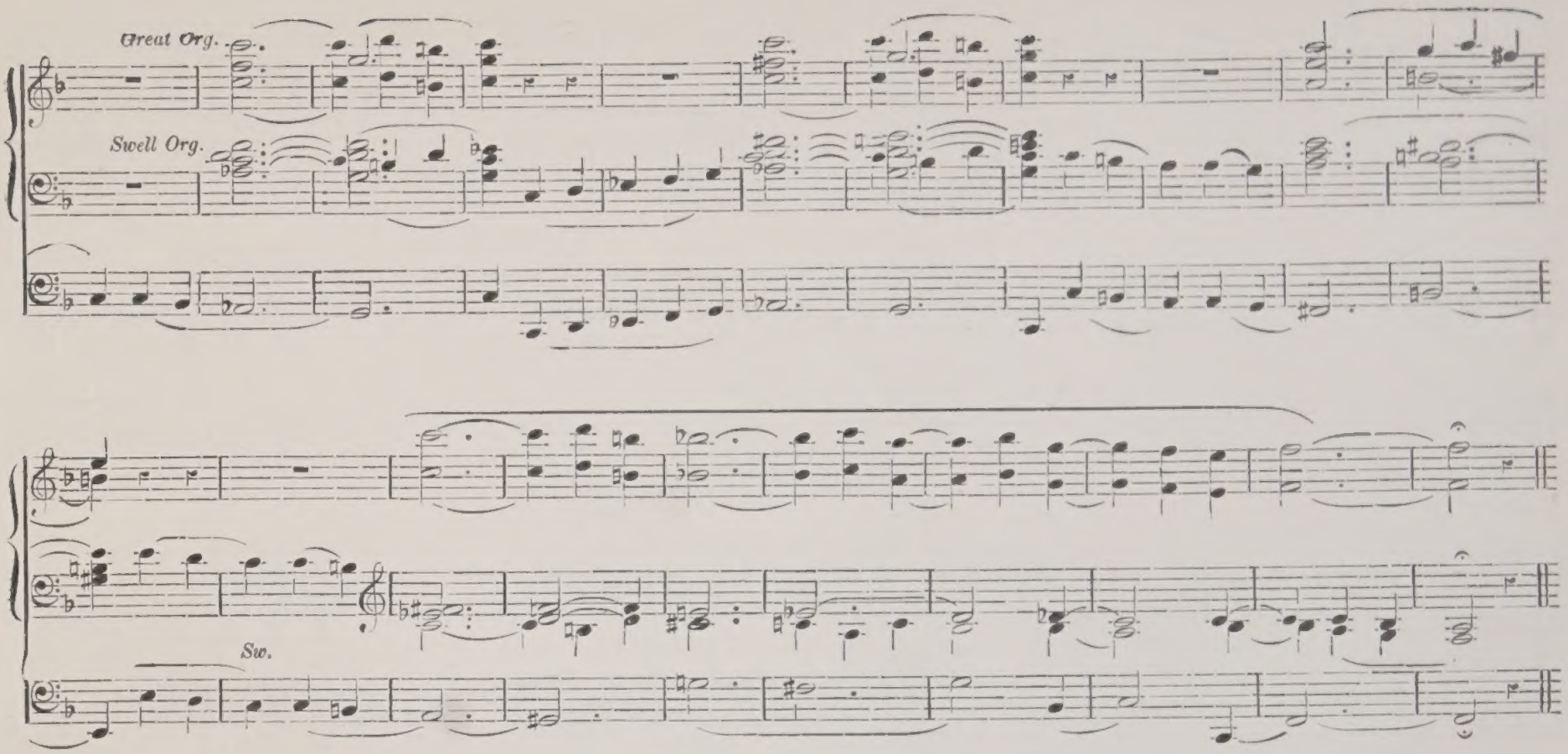
JOHN HORAN, Organist, Derry Cathedral.

STOPS. *Great Organ.—Open Diap. Swell.– Open Diap. and Reed Stop. Choir.—Stopped Diap. and Flute. Pedal.—Bordoon and Gt. Coupler.*



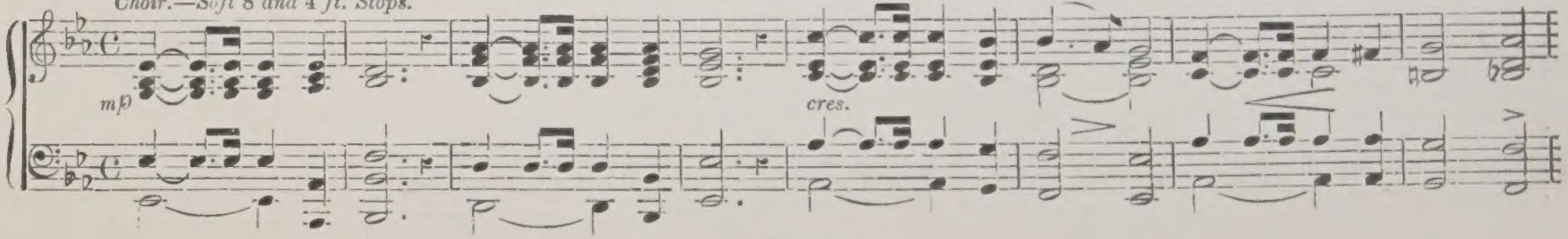

Choir.
Gt. Org.
Gt. Org.
Sw. Org.
Swell.
Swell.
Ch Org.
Ch. Org.
Sw. Org.

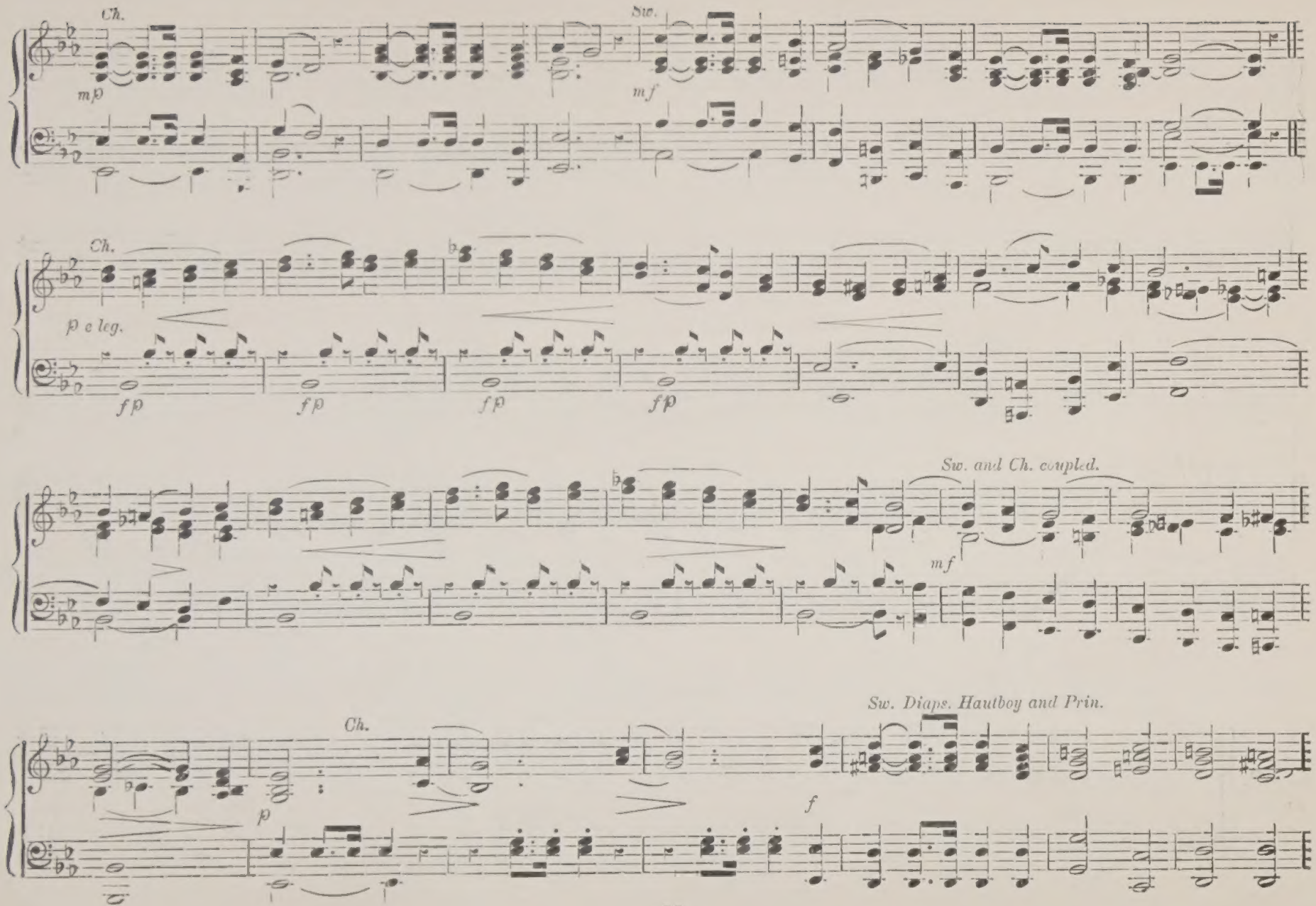

Gt. Org.
Sw. Org.
Gt. Org.
Choir Org.
Swell Org.
Choir.
Gt.



Swell.—Diaps. and Reed.
Choir.—Soft 8 and 4 ft. Stops.

No. 49.
LARGO.




Ch.
Sw.
mp
mf
Ch.
p e leg.
fp
fp
fp
fp
Sw. and Ch. coupled.
mf
Sw. Diaps. Hautboy and Prin.
Ch.
p
f

Ch.

Sw. and Ch. coupled.

mf

dim.

Sw. only.

p

pp

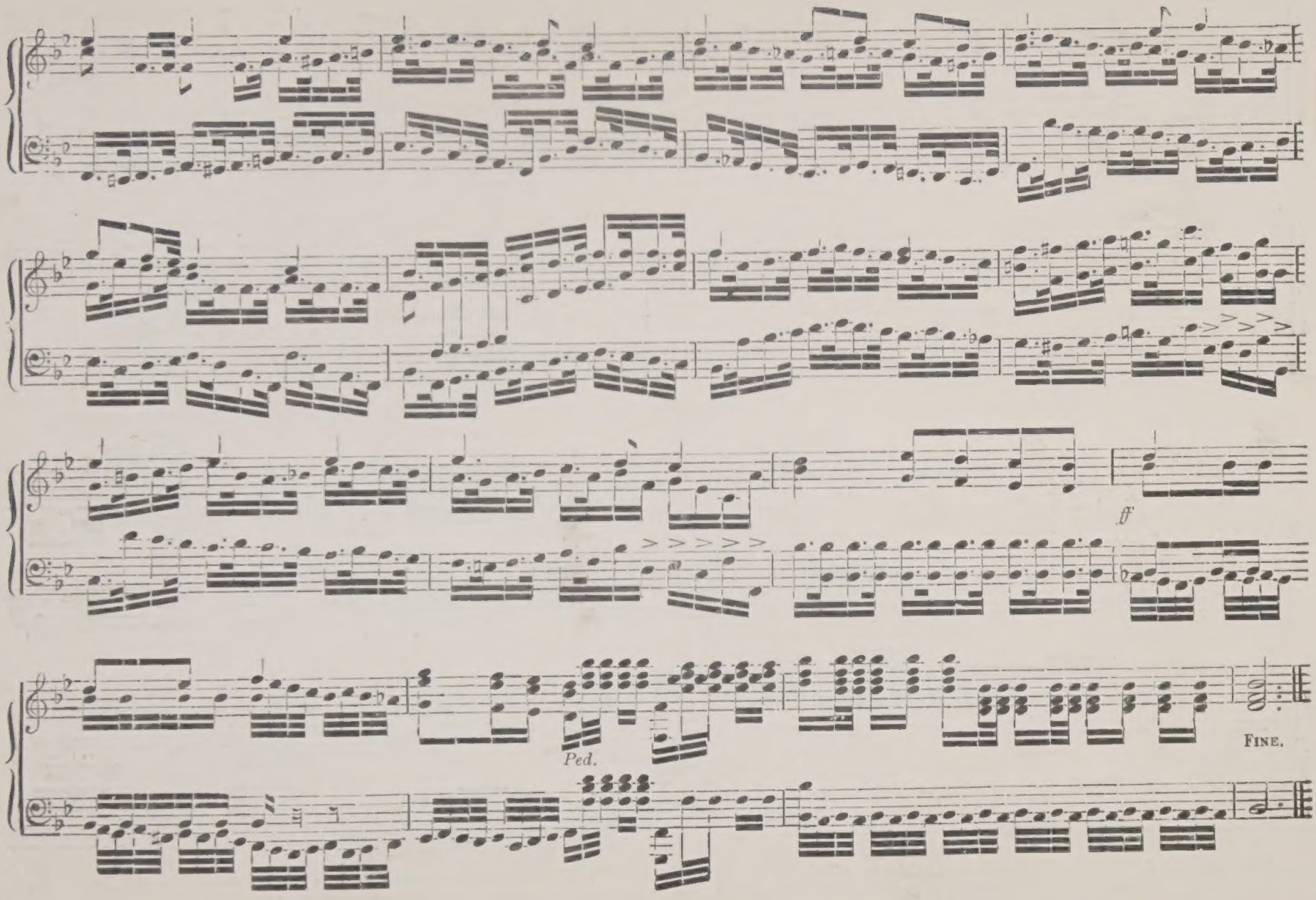
"NATIONAL ANTHEM."

Inserted by the EDITOR.

No. 50.

f marcato.

It was intended that the above Composition should be *an addition* to the promised "Fifty Easy Voluntaries," as it cannot come under the denomination of "Easy;" but the volume containing *twenty pages* more than was imagined, the expenses would not admit of still further increasing the size of the Work.


ff
Ped.
FINE.

DATE DUE SLIP

DEC 3 1 1986	
F. 255	

M 11 S63 069 B72
SMART HENRY THOMAS 1813-1879
THE ORGAN STUDENT

39776202 MUSIC

0000161707 71

M 11 S63 069 B72
Smart, Henry Thomas, 1813-1879.
The organ student :

39776202 MUSIC

B9940